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to the editors:

Cartography Confusion

The conference of major orchestra managers held in St. Louis last May agreed that any orchestra with a budget of \$100,000 or more per year is classified as a "major orchestra." On that basis I should like to protest very strongly the inaccuracy of the map which you published in your January, 1951 issue showing the location of major symphonies as well as community, college, and civic symphonies in the United States. For the 1950-51 season of the Atlanta Symphony Orchestra we have a budget of \$130,000, which became effective as of May 1, 1950. We are not on that map and it disturbs us because we here in Atlanta are particularly proud that our orchestra has become a major symphony in only the fourth season of its existence. Anything you can do to rectify this mistake in the minds of your readers will be appreciated by the Atlanta Symphony Guild.

GEORGE P. WHITE, *Manager*
Atlanta Symphony Orchestra

Since when did San Diego move up the west coast to the location usually occupied by Los Angeles? And since when did San Diego come to have the only "major symphony" in southern California? What has happened to the Los Angeles Philharmonic? Who in the world computed your musical logistics for southern California?

WARREN BUTLER
Los Angeles, Calif.

Gentlemen, our map maker suddenly left town after publication of the January issue of *Music Journal*. He left no word except that he was *not* headed south or west. Mr. White, our apologies and at the same time kindest greetings to your director, our long-time friend Henry Sopkin, who has done such a wonderful job in Atlanta. Mr. Butler, the city limits of Los Angeles are confusing to many people, but not so the splendid performances of your Philharmonic.—EDITOR.

License!

In your January, 1951 issue Edgar Rogie Clark wrote about voice teachers the way I have wanted to write for a long time. The charlatans that are in that field! The racket that they operate in encouraging hopes for young people who, they well know, haven't the slightest chance to make a living by singing! You can go into a barber shop and be confident that your throat won't be cut because the barbers have been required to qualify for their jobs. But when you go into a vocal studio you run the risk of getting your throat ruined—and it will cost a lot more than a shave. Water pipes can be worked on only by licensed plumbers. But vocal pipes—*anyone* can work on them.

CARLTON HANSFORD
Chicago, Ill.

from the editors:

WE HAVE been carrying some articles that have been frank in their criticism of music teaching and teachers in private studios, colleges, and conservatories. It is our intention to keep our columns open to statements that deal honestly with the kinds of situations and teachers that should be examined and appraised objectively.

Incompetent and spurious music teaching is a liability to everyone in the profession of music education, but it isn't for those who make their living by teaching music that we are primarily concerned. What bothers us most is that every phony, poorly-equipped music teacher helps cut down the number of people who would have had a wonderful time participating in music if only they had had the right kind of guidance and training. Make no mistake, thousands and thousands of people are literally driven away from music every year by music teachers who foist upon them instruction (often not competent for *any* purpose) which is designed to take them places that they have no business to go.

Let's look into piano teaching for young children. It is amazing to find how many piano teachers *expect* a heavy mortality of pupils within the first three years of lessons. If you don't believe that, just go into the nearest music store and check the sales records of Books I, II, III, etc., of any published piano course. The kids start out with enthusiasm (sometimes that of their parents rather than their own), but all too often that enthusiasm soon levels off to routine and then drops to active disinterest. Far too many teachers regard such a sequence as entirely normal, shrug it off, and look around for more young expendables.

Years later, a large percentage of those youngsters who had short-lived keyboard careers will be heard to say, "My, how I wish I hadn't given up my piano lessons. I'd give anything to be able to play now!" They would dearly love to be able to go to the piano and play for their own and their friends' enjoyment—not in recitals and concerts. There are many adult citizens who would be having a wonderful time with amateur music participation today if only their childhood music teachers had given them the right kind of training instead of regarding them all as potential recital "artists."

On more advanced levels of music instruction the situation is much the same. The students are older; their number is smaller; but many of them are getting the kind of training that will lead only to disappointment and frustration. The hope of a glamorous career is being held out to many students who, their teachers well know, haven't the slightest chance to succeed in professional performance fields. Certainly we know of cases of young people who just *would not* be dissuaded and who came out on top. But for every one of those we know dozens of students who have been actively (or tacitly) encouraged toward a professional career when teachers and administrators knew they were doomed to disappointment.

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a tempo

A MOST distinguished musical visitor to America this season is the Israel Philharmonic Orchestra, now on tour with a series of guest conductors, including Serge Koussevitsky. The orchestra's 100 members originally came from 13 countries, and the ensemble gives regular subscription concerts in Tel Aviv, Jerusalem, and Haifa. Critics praise the string section as being unusually fine. If a new nation struggling for a bare existence feels a symphony orchestra is an essential part of its cultural life, then it's a poor testament to some American cities considerably wealthier per capita where orchestras fold through lack of funds and public interest.

KARL WECKER, Hollywood Bowl manager just back from a tour of Spain, reports as one of the highlights of his trip a private audition of "the finest string quartet I ever heard anywhere at any time." Comprised of string players from Madrid's government-sponsored Agrupacion Nacional de Musica de Camera, the quartet plays matched Stradivarius instruments, all in perfect condition. Dr. Wecker, true to his managerial instincts, is trying to sign them up for an American concert. However, the Spanish government's policy will not permit precious art treasures to leave the country. Quartet members probably wouldn't want the responsibility for the safety of the Strads either.

WHY so many foreign records in competition with American ones? Alfred Wallenstein, conductor of the Los Angeles Symphony, in a recent speech flatly observes: "It is almost entirely a matter of cost. For the average recording session the American musician receives from five to seven times the pay of his brothers overseas. Multiply this difference by 90 or 100 men and it is not difficult to understand how a European company can profitably produce an album that would represent a doubtful risk to a commercial concern in the United States."

H EAD on a St. Louis news story reads, "D'Oyly Carte Booking Off; Mae West Instead." Looks as though Patience lost out to Diamond Lil. Personally, as an ardent Savoyard, we would go traipsing through a lot of winter snow, ice and slush for a chance to hear the British company do any Gilbert and Sullivan, including of course Martyn Green's wonderful patter songs. Any singer trying for clear enunciation should hear him do the "Nightmare Song" in *Iolanthe*, and then go home and practice for another ten years.

R ECORDINGS of last summer's Prades Bach Festival indicate that the fortunate few who heard the programs first hand weren't just swept off their feet by the glamor and color of the little French Pyrenees town. Pablo Casals' playing and conducting made memorable disc history. Note for European travelers next summer: The festival will be repeated, this time at Perpignan, a town about 20 miles from Prades and one which offers somewhat better accommodations. Mozart as well as Bach works will be played.

J OHANN STRAUSS'S shade probably is hopping delightedly in its other-worldly quarters over the Metropolitan Opera's revival of his opera *Die Fledermaus*. Musically the opera remains intact. But Broadway playwrights Howard Dietz and Garson Kanin got hold of the libretto and translated it into first-rate colloquial English with such snappy lines in the "Laughing Song" as:

Look me over once,
Look me over twice,
Examine the line of my spine.
Make a resume
Of my vertebrae
Appraising their rare design.
And then to make a recap
Go over every kneecap
And see if they compare
To what belongs to me.¹

With vivacious Patrice Munsel "prima donnaing," betcha it wasn't hard to do.

MARGARET MAXWELL

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Let's Look Into Their Minds and Hearts

JUST two days before the announcement of his appointment as Defense Mobilizer, CHARLES E. WILSON said he would be glad to serve as one of the judges of the National Music Attitudes Competition which is being sponsored by *Music Journal*. What greater tribute could there be to the place and power of music in everyday living? Here is a man who knew that within a few hours he would start in on one of the greatest organization tasks of all time. Think of the problems that will be on his desk when the time comes to decide the winners of the awards. Yet he is willing to find the time to read what some young people have to say about what music means to them and to indicate the statements that he thinks are the best.

Mr. Wilson hesitated on only one point. He called it his "lack of musicianship." We don't know just how well he would score in a recognition test of string quartet, symphony, or opera themes. We don't know whether he can spell a diminished seventh chord or recite much about the life and work of Buxtehude. But we do know that he has a deep, enduring love for music and a firm belief that it should be an integral part of every human life.

His love for and belief in music are directly traceable to the simple but satisfying experience of *singing in a church choir*.

We wanted Mr. Wilson to be one of our judges because we believe that his music attitudes and interests are representative of those of a very large percentage of our population. They are the attitudes and interests that form the very foundation of our music culture. There can be no "peak" culture unless it rests on a broad, inclusive culture which represents a way of daily living.

People's Music

At this very moment the professional "serious" music world is in a bad way. Radio networks are accused of having virtually eliminated "good" music from their programs. Symphony orchestras and opera companies are being stalked by the specter of disbandment. Thousands of professional musicians are "at liberty." Hordes of young "artists" are all dressed up and have no place to go. Lots of new music is being created, but it doesn't make a living for the composers who write it.

This situation exists for a very simple, direct reason. The people

who have had charge of the music production "machine" — composers, performers, managers, publishers, teachers, conductors, boards of directors—have paid little attention to the attitudes and interests of the vast majority of the 150,000,000 people who live in our country. They have been content to work toward that very small proportion — the "cream of the crop" music enthusiasts.

At first glance, the policy of the "inner circle" toward the public could be interpreted as one of arrogance. In some instances that is true, but in our opinion there is a much deeper-seated reason. It is that relatively little effort has been made to find out how the people of our country really feel about music. It has been a matter of "We know what is good for you. That is our business. Sit still, take what we give you, and like it."

The American people no longer regard music with awe. We doubt that many of them regard it as capital A Art. Rather, they look upon it as an everyday companion that provides pleasure and enjoyment, emotional and spiritual satisfaction. In any case, one thing is certain: this public is going to make up its own mind about its music. Whatever

music culture it builds is going to be of its own making. The growth of such a culture is never-ending. It will be erratic and spotty. Many of its aspects will enrage the High Priests of the Art. But whatever pattern it takes will be the composite of 150,000,000 small, individual patterns which are shaped by that number of free, individual minds and spirits.

It is to *all of the people* that we are addressing our question: How do *you* feel about music—about listening to it, performing it, studying it? We want honest, straightforward answers that are completely unself-conscious. Whether they love music, like, merely tolerate it, or actively dislike it we want to know, and we want to know *why*. Have their experiences in performing and studying music been satisfying or annoying? Why? Through such a study of attitudes we expect to provide to the *professional* music world a series of analyses, implications, and conclusions which will enable all concerned to look into the minds and hearts of a great public and see what goes on there pertaining to music. The first step in this extensive project is in the direction of young people under the age of twenty years.

The wholehearted support that has been given to the National Music Attitudes Competition is indicated by the personnel and viewpoints of the board of judges. We are proud of this distinguished panel, not merely for their prominence and achievement, but because of their own attitudes toward music and its human values. Every member has long been an active, driving force in cultural growth. Every one of them has expended time, effort, and energy to make other people's living more pleasant and fruitful.

MARGUERITE HOOD is a member of the music faculty of the University of Michigan. She is currently the president of the Music Educators National Conference and is, thereby, the titular leader of some forty thousand people who are engaged in music education in our schools and colleges. During her years of service in this professional organization she has worked in many departments and on many committees, perhaps most extensively in those having to do with what is usually termed

"rural music education." There is good reason for that. Few people have known a state's towns and schools, big and little, as well as Marguerite Hood knew those of Montana where she was state supervisor of music. She knows the thoughts and feelings of people who live in remote sections, far from a concert hall or an opera house. Of the *Music Journal's* contest she says: "The whole project sounds increasingly interesting and I am most eager to begin reading what these young people have to say." To Miss Hood's MENC organization we shall make available all of our summaries and conclusions for whatever use can be made of them in the music education field.

School Administrator

Also in the education field is HEROLD C. HUNT, general superintendent of schools in Chicago. We felt that the viewpoint of the school administrator was quite necessary in the judges' panel. Dr. Hunt came to mind immediately because of the unusual support which he has always given to music in schools under his administration — Kalamazoo, New Rochelle, Kansas City, and now Chicago. It is no secret that many school administrators become more engrossed in their school business problems than in what happens to the musical progress of pupils, but he has always done his utmost to see that every child had his best possible chance to participate in music. Evidence of his own attitude toward music participation: his willingness to take his first piano lesson in public—before an audience of 14,000 of his fellow schoolmen at a national meeting of the American Association of School Administrators.

During the past quarter-century the Eastman School of Music has trained young people for music service in American life. They are at work in every state and in every part of the music field: composers, conductors, performers, teachers, choirmasters, organists, librarians, musicologists, etc. There has always seemed to us to be a down-to-earth attitude in Eastman training. It is so easy to let every student feel that there is certainty of a glamorous career for him as a composer, performer, or conductor. Eastman has

produced its substantial quota in those brackets but it has also done a remarkable job of providing highly-trained young musicians who are interested in the great "majority" public about whom we have been talking. HOWARD HANSON has been director of the Eastman School during those years and has had major responsibility for its policies. Dr. Hanson is one of our judges because of his often-demonstrated interest in a developmental growth of a true American music culture.

BING CROSBY said: "I think it's a wonderful idea. You know I don't try to pose as much of a musician but if I don't know enough I'll get some of the musicians who work with me to help. I am looking forward to seeing what the kids have to say."

Bing's usual modest, straightforward reply brought to mind a recording session which we once observed. It was an incident that would give a lot of reassurance to any musical amateur who is afraid to display what he does *not* know about music. On this particular session Bing was to record two new arrangements with which he was entirely unfamiliar—with choral and orchestral accompaniment. He walked over to the piano and said to the pianist, "Let's see how these things go." Entirely relaxed, he learned the two numbers in just the same rote manner as millions of bathroom baritones learn theirs. Presently he said, "All right. Let's go." Everybody took on the same "at-ease" feeling in a brief rehearsal. When the recording began, the very first "takes" were so good that they did not have to be redone.

If more evidence is needed that an "amateur" musician can go a long way in making music for himself and others, there is the case of FRED WARING. Today Fred presides over one of the most highly-skilled groups of vocalists and instrumentalists in existence. The scores in front of him are large and intricate. He is a perfectionist in bringing out their every detail. Yet he has had no formal music training of any kind and is entirely self-taught. It's a far cry back to that tenor banjo which he played in the original group of four that grew into the Pennsylvanians. Fred Waring has always directed his programs toward the "majority" audience of amateurs, for the simple



Herold C. Hunt



Paul Whiteman



Bing Crosby

reason that he considers himself one of them. He is more interested in doing the right kind of performance of a hymn that will be understood and loved by anyone and everyone than in doing a number that will be meaningful to only a select group of trained musicians.

During the past several decades no one has kept in touch with youth and its music more than PAUL WHITEMAN. Today his television program is an invitation to youth to come up and make music with him. Just think of the number of performers who were given their starts by "Pop"! Among them were Bing Crosby and Fred Waring. Both were in the beginning stage when first given Whiteman encouragement. Perhaps some of Paul's zeal for the

encouragement of young people can be attributed to the fact that music education was a part of his early family life. His father was for a long time supervisor of music in the Denver schools. His interest in this competition-study was immediate and enthusiastic.

These are the people who will help us find out what young Americans have to say in their statements of how music does or does not appeal to them—frank, honest stories of the attitudes of these young people who are most important to everyone in the music field because they are the audience—and the music makers—of both today and tomorrow.

◀◀◀

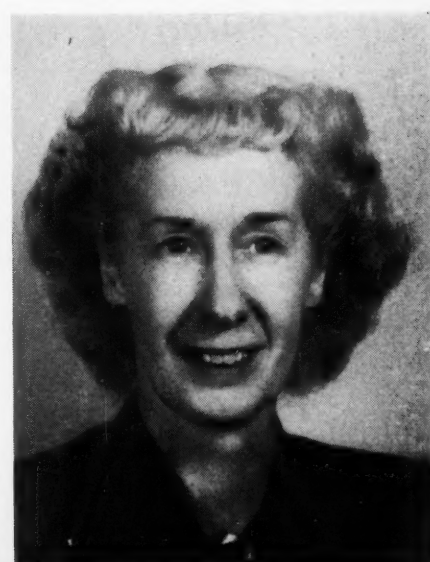
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A LITTLE NIGHT MUSIC IN NEW YORK

by HARRISON KINNEY



Hot Lips Page
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Doc (Wee) Irwin
ERROL GARNER



JIMMY DORSEY



Ralph Flanagan
RAY ANTHONY



Bud Powell

IN the area of less purposeful music, New York is characterized this winter by both a revival of Dixieland jazz and an established re-acceptance of the large dance orchestra that has had hard sledding economically the past several years. Two meeting halls on lower Second Avenue—the Stuyvesant Casino at Ninth Street, and the Central Plaza at Sixth Street—function as Dixieland strongholds these days to accommodate the recently enlisted ranks of admirers of the two-beat variety of jazz, and every Friday night jam sessions of an appropriately uninhibited nature take place at both establishments. Since Dixieland has sturdily held a conspicuous beach head through the years of shifting trends and styles in dance music that surrounded it and largely determined its perimeter, its recent capture of wider territory can only be termed a re-emergence and not a resurrection. But one unique aspect of Dixieland's new day in the sun is that it *does* draw from the old-timer's notion of pure jazz—the two beat—in which the emphasis is placed upon the second and fourth beat of a measure. Within the Dixieland beach head, this manner of keeping time had been left to the care of the pioneers and early settlers in Dixieland who loyally held their ground at Jimmy Ryans, while the more refined Dixieland, with the steadier rhythm of an equal four beats to a measure, moved on past them, and settled at Nick's and Eddie Condon's in the Village, and seemed to enjoy the favor of the majority of Dixieland followers.

Therefore, a recent visit to Stuyvesant Casino that I undertook on a

Friday night and that I can only assume was typical, astonished me a little. A cluster of five musicians was on a brightly lighted platform in one corner of a huge, high-ceilinged room. One microphone provided the amplification when it was in operation, which it frequently was not, owing to some mechanical trouble that nobody, on this particular evening at least, tried to remedy or even seemed concerned about. The obvious difficulty of a small instrumental group adequately filling a spacious auditorium that offered only uncertain acoustics seemed to challenge these musicians to performances of intense frenzy. The clientele, jammed together at crowded tables, seemed to be adolescent boys and girls, for the most part, who stamped their feet, pounded the table tops and beer trays in time with the music, bobbed their heads appreciatively, shouted encouragement to the soloists, and applauded the finish of every piece with an equal and impartial heartiness. I found a place at the edge of the stand, but for the life of me I couldn't hear the upright piano. I'm inclined to blame this on the barn-like interior that seemed to swallow up so much sound, and not the pianist, who certainly appeared to be pounding on the keyboard with sufficient determination.

The two-beat, it would naturally follow, has summoned from obscurity many of those names one encounters repeatedly in histories of jazz but seldom encounters in the more accessible jazz hideaways in New York. The trumpet players, who were alternately occupying and relinquishing the stand to one another

(Continued on page 42)



Music from "Voice of America"

by RALPH L. F. MCCOMBS

THE Voice of America (which is a sort of nickname for the International Broadcasting Division of the Department of State) is only one facet of a comprehensive program recently referred to by the President as a "Campaign of Truth." It is a campaign designed not only to combat Communist propaganda, but to give friendly countries a more complete and accurate idea of what Americans are like. Those of you who have done any foreign travel have your own anecdote to illustrate the fact that aliens do not know even the simplest facts of American life—an ignorance comparable only to our own about foreign countries and peoples. This "Campaign of Truth" is concerned with the careful distribution of material for newspapers and magazines in foreign countries, with the establishment in as many centers as possible of American libraries and information bureaus and exhibitions, with making and distributing documentary films about our work and our play, with the large-scale exchange of students, teachers, men and women in all professions and trades, who come for short or long visits to see how we do things in their line, while their American opposite numbers go abroad to learn the other fellow's point of view.

Radio is the most effective day-by-day medium for speaking directly to the people of other countries. It surmounts all barriers of distance, censorship, illiteracy, foreign exchange, paper shortages, cartels or tariffs. The Voice of America is a

great international radio system which has a potential audience of 300 million. It is at present organized into five world-spanning networks. The programs are disseminated from 38 shortwave transmitters in the United States—some government-owned, some leased. These transmitters may be heard directly in various areas, but, more important, they feed a number of relay bases, also owned or leased, in Germany, Tangier, Greece, England, Hawaii, and the Philippines. These booster stations strengthen the potency of the shortwave and transform it to medium wave as well.

Seventy Programs

By way of these networks our vast audience is now being given more than 70 separate programs, ranging in length from fifteen minutes to an hour, all amounting to approximately 30 program hours and about 200,000 words every day. Don't be alarmed—no one area gets all that. Greece, for example, gets thirty minutes a day in the Greek language; Korea is presently receiving an hour and forty-five minutes, Poland an hour, and so on, circling the world in twenty-five languages. Expansion plans are for practically double that output.

These programs originate in offices and studios in West 57th Street, New York, near Carnegie Hall. They are widely diverse, since each is written specifically for its own audience, but they follow a common pattern. They are a compound of

news reports, editorials, interviews, features which combine information and entertainment, and music. The language units are generously allowed the use of a great deal of published material, and they have also their own reporters and special events teams, so-called, who range the land to find and record matter of interest and pertinence.

How effective are we? Naturally, it's impossible to know accurately. We hope we're being heard by perhaps a third of our possible 300 million. We have figures to prove that our programs are regularly heard by 50 per cent of all residents of western Germany, that we have more than two and a half million steady listeners in France—which is more than the combined circulation of all the big Paris newspapers. An early summer survey, before the shooting started, showed that 80 per cent of a picked group of Korean officials and intellectuals made a habit of hearing our broadcasts. Audience mail has recently reached a new level. In 1950, we had received 220,000 letters by December 1. The requests for our program booklets, published in eight languages, have sharply increased. We know we are reaching Russians, because of their constant, vituperative denial of what we said just the day before. They spend more money jamming us than we do trying to reach them, which seems to prove something about our effectiveness. A Soviet magazine article recently comforted its enemies by admitting that the Voice of Amer-

(Continued on page 34)



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Beware of Some Piano Teachers



by WILLIAM KREVIT

AFTER reading Edgar Rogie Clark's article on fraudulent voice teachers, I felt impelled to let go with a similar indictment against bogus piano teachers. The unsuspecting public pays a fabulous price for a deception in the guise of music education perpetrated against it by charming ladies who call themselves "piano teachers." I have met dozens and dozens of these ladies across the country. They inhabit big towns as well as small ones, and in my various capacities I have had to listen (with mixed feelings of pity and rage) to their students' performances. These women "teachers" have had a smattering of piano lessons sometime during their early years and can play the "Lustspiel Overture," or the "Qui Vive Gallop," or comparable pieces—badly at that. They have no conception of student needs, and sometimes—by their own admission—have no real love or basic understanding of music.

I am speaking of women who have reached a point in life where their family responsibilities are lightened, or, who, perhaps because of a personal misfortune, have to earn their own living. For the most part, however, these women do not have to provide for themselves, so it is rarely real economic pressure. Often it is the lure of easy pin money that entices them into this work, or a kind friend suggests a new interest for a

hobby, to fill empty hours. And so a "piano teacher" is born. Friendly neighbors enroll their youngsters, who arrive in anticipation of a thrilling event. They leave, thoroughly bored and disillusioned, and perhaps with a secret vow not to practice that obscure garble of notes. Why?

This "piano teacher" was never properly trained to play the piano, let alone to teach others how to play it. And yet, since this is a free country, these nonprofessional hobbyists have a right to call themselves teachers and dupe an unsuspecting public. Hard-earned money is wasted and a natural love for music is nipped in the bud. Moreover, this incompetent and untrained teacher is in direct economic competition with the professionally trained musician and teacher. Her bait is basically economic, because she competes in an unregulated field with the professional at an amateur fee. Thus, she siphons off a large percentage of the potential student reserve from which we draw our classes. And furthermore, this hobbyist teacher doesn't seem to fall by the wayside. New and ill-fated youngsters come along every year.

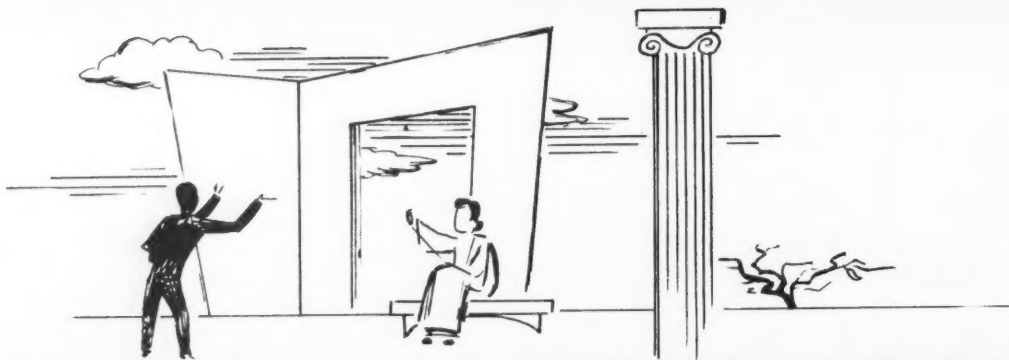
Young children come to music with a natural instinct to learn, an eagerness for a new experience. But after one year with such incompetent instruction they give up in utter despair and are usually conditioned

against music for life. This is what happens to ninety per cent of children studying the piano. They never do get beyond the first or second year level of playing. Music publishers frankly admit this fact, and their graded catalogues are further proof.

I want to make it clear that I have no objection to women teachers. Musical talent is not discriminatory. The woman who has seriously prepared for a teaching career is considered on a par with the man teacher who, we can be sure, has studied for many years to prepare himself for a life career. Most talented and well-trained women make very sympathetic and understanding teachers for the novice music student. On the other hand, virtuoso men teachers are unsympathetic to the beginner and have very little patience with him. The happy medium is a teacher who can play his instrument inspiringly well to demonstrate the music to his students, and who also has prepared himself in psychology and pedagogy for a teaching career.

Since private music teachers are not publicly licensed, parents are left with a method of hit or miss when selecting a teacher for their child. It is because of this "bargain hunting" that these "teachers" flourish at all. Parents do not know how dear is the real price that they are

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Composing for the Lyric Theatre

by BURRILL PHILLIPS

OBVIOUSLY not all students of composition are temperamentally equipped to write for the stage. If they were, there would be many more composers of opera in the ranks of young graduates than is now the case. And of course many more operas. For too long a time it has been tacitly assumed that a man writes for the stage only when he is mature, because all earlier efforts can be more readily assimilated by the public without the costly outlay that the stage demands. Two things seem to make this not so generally true nowadays: first, a current demand for more musical stage works both in this country and abroad, and second, the growing organization in this country of the opera workshop idea, particularly in university and advanced schools of music where the concentration of composers and talented performers is greatest.

Another assumption that is only partly true is that the stage makes heavy demands on the composer and that he must be certainly well beyond his student days before he can hope to have an adequate technique for handling these problems. For deathless drama this is undoubtedly the case, but it is obvious that one learns by doing and there is no reason to hold back from imagined terrors early in a student's career simply because it is traditional to do so. A fully rounded musical personality can be achieved only with the passage of time, but the foundations of such a desirable end can be laid early, and for the student of

composition to have had the enriching experience of the stage is certainly not going to do him harm. Nor will it harm society in general.

It might be sensible to define how much territory is taken in when writing for the lyric theater is thought of. By staking out limits which describe what the lyric stage is *not*, we can arrive at a satisfactory field of reference as to what it *is*. The stage which depends for its expressiveness on movement and pantomime—the dance—is not the lyric stage. Neither is the film, at least not in its present shape, or the radio. Writing incidental music for plays is not writing for the lyric stage, and neither is oratorio or cantata.

Creation of Character

The lyric stage presents that kind of drama in which the human voice in song carries the largest part in the creation of character, in forwarding situation, and even in establishing such imponderables as atmosphere, mood, tempo, pace. This is surely a loose enough definition to allow all types of construction, from the set-piece kind of opera to the endless song of music drama. It allows for immense variation in musical style and in size—from chamber works to those huge ones with vast resources. It encompasses tragedy and comedy and makes possible the invention of new and untried forms through combinations and permutations of the few basic necessities. These necessities, to repeat, are the

human drama expressed on a stage through the major agency of the human voice in song.

When a student becomes interested in writing for the stage, he and the teacher are faced with the ageless problem of scenario and libretto. There seems to be no rule of thumb, regarding what kind of material is most usable. There is an easy way to discover some truths about this, however, and that is to go over the libretti of operas which have stood the test of many generations of audiences to find out what their qualities are. Translations do as well as originals, here, purists to the contrary. Two or three fundamental things are likely to emerge in the first pages of an act, no matter what the work or who the composer or what the original language. It will be noticed that no significant action is ever merely sung *about*, it is always acted *and* sung. It is equally true that the words set to music must pass more slowly than in speech, a fact that the youngest composer with his first good song has learned. Another fact not often enough kept in mind by the student of composition is that a good libretto would be extremely dull as spoken drama and that a good stage play does not often sing well. The reason for this is that really poetic speech is crushed under pressure of the musical idea; and wit, expressed by clean and brilliant prose, is lost when another dimension is added. Consequently, the fine librettist—say Da Ponte in the past,

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Are Competitions Good for Bands?

by L. BRUCE JONES

COMPETITION in music dates back almost as far as music itself. From earliest times performers have vied with one another in various ways. For instance, it was a favorite pastime in the eighteenth century for organists to "play down" one another in a contest of improvising on given themes. Organized festivals with prizes and awards occurred in England in the seventeenth century, and some have been continuously in existence to the present day.

In announced contests and otherwise, competition among school groups has been prevalent since music became a part of the schools of this country. To cite an example: the shows put on by bands at the half-time break of a football game are not designated as contests, but the element of competition is a very definite one. Even though the directors and bandsmen refrain from competitive spirit the public invariably makes the comparison. Sometimes such rivalry is more intense than that of the athletic teams. So, wherever we have music we will have competition between groups representing different schools.

Another type of competition is present in all music groups, both professional and amateur—the ranking of the players within the organization. Every musical aggregation, be it high school band or symphony orchestra, assigns its players to "chairs" in the sections. This placement, based on performance ability, is naturally competitive and could not be otherwise. No matter what the

status of the group, the aim is to perform as well as possible, and this can be done only by having the players properly assigned throughout the sections. Choice of players, based as we said on ability, is determined by some form of tryout or audition, and rivalry for the higher positions is very keen, whether the reward be increased pay or the satisfaction of higher attainment. We all know from experience that players, whether professional or school, are willing to work long and hard to attain a high standing within their group. Such informal "contests" are inevitable.

Secondary school band competition has a direct influence upon the university band. The achievement of the high school band is the sum of the attainments of its individual players, who, in turn, will be the components of the university band. What, then, is the effect of contests on the work of the individual bandsman and upon the band itself?

Appeal of Competition

To build a fine high school band we need interested, hard-working bandsmen, backed by the financial and administrative aid of parents and school authorities. There is no sounder or more effective appeal to each of these groups than the appeal of competition. To the students, gaining high rank in an instrumental music contest gives as much satisfaction as winning an athletic event. The need for approval of one's social group is an intense mo-

tivation for long hours of practice and rehearsal. Competitive events will emphasize more vividly than anything else can the need for rehearsal space and equipment, instruments, library, and uniforms. Parents, communities, and schools will cooperate to provide these necessities in order that their band may have equal opportunity with all others to do outstanding work.

School music competition has had an important influence on the quality of music published. The past history of contests has shown the steady progress toward the selection of the best in music materials. It is difficult to imagine anything else which could have so stimulated the publication of fine music for school bands and orchestras.

The same thing is true of performance level. A performance which rated at the top in a given year might receive a rating two or three places lower a few years later. The vision of what high school bands are capable of doing has grown because of the fact that in competition a "good" band found that another was doing far better, and that it could, too! If it were to be arranged so that there would be no losers in a festival, then there would be no progress; music in our schools would be condemned to fall to the standard of the least proficient. It is a regrettable sign of the times that so many people are content to do anything just well enough to "get by."

Some stimulus is needed to improve quality in anything. Countless

(Continued on page 54)

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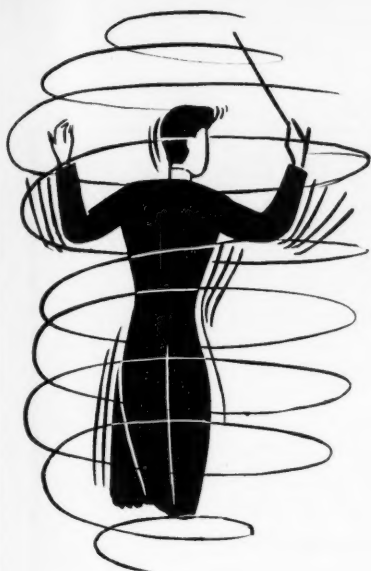
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How fast Do You Emote?

by ERIC DE LAMARTER

ONE great advantage of retirement from active work is the achievement of perspective. After a decade on the sidelines, even such a complicated art as that of the symphony orchestra conductor is more nearly understandable.

Even though the psychologist maintains that one's judgments are never without individual bias, inasmuch as their roots are in that individual's scholarship, taste, and instinct, there are some undeniable facts.

The first of these is that tempos have been speeded up, at a conservative estimate, somewhere between ten and twenty per cent. This has happened mainly since World War I.

It is also true that orchestra playing is far more brilliant than it was during the preceding generation. This is partly owing to the fact that the techniques of members of an orchestra of front rank have vastly improved. The average concertgoer, even the playing amateur, has no conception of the extraordinary skill of these men who seem so serene facing the demands of intricate compositions and exacting conductors.

Offsetting these improvements are a few important losses. Purity of tone has been sacrificed to some extent, as has also the subtlety vaguely known as "the long line." The overaccenting of detail might also be considered a loss. These losses are the result of the conductor's weaknesses.

One must grant, of course, that the most rigid tradition unavoid-

ably is modified by each succeeding epoch. This, in itself, is not a sin. It is the salvation of any art, for tradition slavishly followed becomes merely a formula, and formula hampers growth. If the modification is natural, and not a captious addition or subtraction, it may be beneficial; if it stems merely from vanity, the desire to add "my own individuality," it is detrimental. A perfect example of this egotistical desire was heard in a concert of one of our major orchestras a season or so ago in what the conductor, a fine player and a scholar of vast and varied experience, expressed as "Mozart in the Gershwin style."

Such an adolescent performance is amusing to read about, but irritating to experience. This is not because the Mozart tradition is "set," but because the upstart conductor knew no better. If masterpieces need "dolling up," why not add arms to the Venus de Milo, and perhaps lipstick and eye shadow?

If we agree that rigid adherence to a tradition is fatal to any work's longevity, we must not resent reasonable flexibility. If we agree that tradition continually enriches growth, we must judge the work fairly for veracity of style of the period and of the composer. So long as the conductor's scholarship qualifies him to judge, there is nothing but gain.

At the beginning of the twentieth century the old severe German tradition was practically dictator in this country's symphony music, as was Italian tradition in opera. It was with the growing popularity of Russian composers, Tchaikovsky and Rimsky-Korsakoff especially, that

more dramatic performance became prevalent. This was a good development. There had been many honest, sturdy, beautifully smooth interpretations from a pattern, and too many of them were dull.

Rising composers posed new problems for conductors and players. And these demands, becoming perforce new techniques, could not fail to react for the better on the standard classics, by reason of increased skills.

Yet too many of our callow drum majors do not seem to realize that Stravinsky's gorgeous style is not an asset to Mozart, nor is that amateur, Robert Schumann, the better for reorchestration of his ungainly symphonies. A marine motor does not belong in a racing car.

And here is where one or two men of recent hearings have stood out—conductors as different as possible, with utterly contrasting backgrounds. Expert in taking from and adding to the new, they have not fallen into the trap of incongruity. They stand out as heads of major orchestras by probity.

These men do not confuse speed with brilliance. That the faster tempos are right or wrong has nothing to do with the matter. The obvious fact is that, musically, this generation thinks faster than its elders; therefore, so long as clarity and style and balance and quality are maintained, the quicker pace is logical. However, when such speed is set up that both orchestra and audience sense nervous strain, the speed defeats itself.

No truly first-rank conductor will sacrifice finely balanced melody,

(Continued on page 39)



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MUSIC IN A MENTAL HOSPITAL

by DR. SAMUEL T. HAMILTON

A CONSIDERABLE amount of nonsense about music therapy has been put out by well-meaning musicians and still more by ambitious writers who must prepare articles about every popular topic. There is such a thing as music therapy, but if I do not happen to use that term much, it does not indicate blindness to the possibilities of integrating music into the actual scheme of treatment of thousands of our patients. Let us remember, however, that all cultural contributions to treatment are adjunct therapies. The strongest presentation of music therapy I have seen on the screen was in that beautiful motion picture "The Seventh Veil." We can imagine a special case running such a course, but it is unusual. What we do see on all sides in a mental hospital that has a strong music department is the encouragement of scores of patients to do more for themselves and for others, the participation of hundreds of patients in forms of musical activity, and the entertainment and encouragement of hundreds more by patients who have been led to pass on to their fellows the enjoyable things that they can do.

Three years ago, I became superintendent of a hospital in New Jersey. I knew the hospital, having surveyed it in 1939. When I went to it in 1947 it already had had 52 years of musical service by a fine musician of gentle and sympathetic mind. His engagement was only for part time. He ran the choirs, he developed a women's band among employees, in some instances teaching girls who could not read a note how to remember and play certain parts on wind instruments. He brought in musical groups to enter-

tain selected patients. I know of no other mental hospital in the country with a record as long as this.

Our Board set up a position for a full-time musical director and in 1948 we got a very able woman to fill it. Such jobs often have to be filled by persons who are good musicians but who have everything to learn about the patients. They must go slow, or they will make unnecessary and embarrassing mistakes, that is, mistakes that would have been unnecessary if the musician had had training. Our musical director had worked in another hospital. From that experience, she knew about some of the difficulties of working in a large organization. She came to us an accomplished musician with admirable musical connections. She knew how patients are likely to act; she understood the importance of some of those little things that outsiders do not realize, such as who carries keys and who needs to be kept under surveillance and who can be trusted to be not merely a student of music but a helper in the department.

Facilities Needed

She soon organized the work, after which it sometimes went ahead faster than I could provide facilities. A worker needs a place to work. If the work is with noisy instruments, he needs a place where he will disturb as few people as possible. Our facilities are restricted, for the hospital is crowded. There is a good auditorium, but that could not be split up into practice rooms, for the ceiling is high and the basement tiny. There is nothing on the first or second floors of the hospital

(where the patients are) that could be spared for music rooms. Fortunately most of our institution was built in the period when basements were believed in—good basements. So we took a basement.

The section of basement that we converted consisted of a small room that became the office, a middle-sized room where people could practice one instrument or another, and a larger room where we sometimes gather as many as 134 for music appreciation. There was no plumbing, so we had to put some in. The work of our painters in transforming a basement into a suite of music rooms evoked immediate appreciation from the ladies who were going to spend long hours in these rooms, as well as from visitors and members of the board who came to the music department occasionally.

We assembled equipment. Some was given to us, a good deal was bought. I am not sure that every board would think it other than a waste of money to buy pianos, but ours bought three that had been well rebuilt. I know that some boards would call it a waste of money to tune pianos, but we keep all of our pianos in tune. In my opinion, this has produced very beneficial results, as contrasted with experience in some hospitals where pianos get tuned every five or ten years perhaps.

The hospital has a small orchestra that plays for dances. We usually call in an outsider to play the leading trumpet, but, in general, the orchestra has gradually been growing stronger. Several patients now play in it. We envy those hospitals that assemble as many as a dozen or fifteen patients and get perfectly

(Continued on page 46)

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Are Piano Teachers Unteachable

by FRANK FRIEDRICH

THE great majority of piano teachers still approach the problem of music reading by teaching their students to spell out the notation by letter name. This is done in spite of the fact that word and phrase reading are taught in all of our public schools by word symbol and eye picture right from the beginning. Our children are now taught reading for six months before they learn to spell.

Well over a thousand laboratory tests in vernacular reading have proved that normal children learn to read much more quickly this modern way, with a corresponding increase in their ability to comprehend what they read.*

The idea of reading music notation by line location and note pattern or picture is not new. Indeed, music was read by location as soon as the first line began to be used to indicate a definite tonality, probably as early as the seventh century. Additional lines came into use two centuries later, only to make other tone locations more exact in relation to that first line. John Curwen, founder of the tonic sol fa (moveable-do) system of reading vocal music, taught the reading of music by location on the modern staff, without note letter names, over one hundred years ago in his book, *How to Read Music and Understand It*.

His daughter-in-law Annie (Mrs. J. Spencer Curwen) carried the idea further by explaining it in detail in

*The frequent criticism that modern children can read, but cannot spell is not applicable to music reading. All we can spell musically are the triads and there are only seven of them.

relation to the keyboard in her *Piano Teacher's Guide*, published around 1900. She taught line location directly on the keyboard and even warned against teaching note spelling by letter name in advance of note reading. Her book was recommended reading when I first began to teach, thirty-five years ago, but I must admit that I did not then understand what she was talking about. Her *Psychology for the Piano Teacher*, published in 1913, explained the theory behind the method in the psychological language of that time.

In the decade of the thirties, laboratory studies of music reading were made by Ole Jacobsen, Otto Ortmann, Kenneth Bean, Anne Roe, Mary Cochran, Lorin Wheelwright, and others. They proved conclusively that the eyes work the same in reading music as in reading words; that a group of notes having pictorial unity is seen as a unit; that beginners learn best by recognizing the geometric patterns of the notes; that good sight readers are able to grasp three, four, or more notes at one glance; that notation to good sight readers at the piano means a "feel" upon the keyboard more than a preconception of how the notes will sound.

In 1941, a monograph entitled *Teaching Music Reading* was published by Oxford University Press as a teacher's guide.¹ In it we find this advice:

"In studying chords, it is of the

¹ By Osbourne McConathy of Northwestern University and the Haakes of the American Conservatory of Music.

utmost importance that the approach should be based on the idea that a chord is a single tonal unit, not three (or more) separate tonal ideas joined together. Whether played 'blocked' or 'figured' the chord is a single idea, just as a word is a single thought though composed of several letters. Children today are taught to recognize words as a whole, rather than to study the separate letters, and the same process should apply to chord recognition. Only illiterates have to 'spell out' words before recognizing them, and we should aim for musical literacy in our music reading process."

There is the added caution that "note-to-note name calling is a pernicious habit which is extremely difficult to overcome."

This is strong language and should have brought results, but a Cleveland store reports only two copies sold in the nine years they have stocked the booklet. With such an apparent lack of interest on the part of teachers, is it any wonder that the teaching of music reading has advanced slowly and has failed to keep pace with the progress made in vernacular reading?

In 1945, Edward Isaacs, Honorable Fellow, Royal Manchester College of Music, Manchester, England, and one of the most famous blind concert pianists and teachers in Europe, published a book in Braille called *The Blind Piano Teacher*. Later a small brochure containing some leading ideas from the larger book was printed. Among them was the following:

(Continued on page 52)

from eight to eighteen

participation, plan, progress

by ANDREW FAULKNER

EVERY year to the accompaniment of a lot of hullabaloo in Atlantic City a new "Miss America" is chosen. As soon as she is crowned and her pictures and statistics are published there is many a guy who insists that his gal is just as good-looking, can sing just as well, and measure up in every other way. And many a guy is absolutely correct in his contention. There are a lot of Miss Americas.

Similarly, there's no really good reason to pick Port Byron, N. Y., for this story. You would ride right through Port Byron on your way to the Adirondacks without giving it any more attention than the other towns of five hundred population on your route. To you it would look just like those other towns. But let's not forget this—Port Byron doesn't look that way to the people who live there.

In Port Byron a lot of school kids own musical instruments and have a lot of fun playing them. That's

true of a lot of kids in northern Florida, southern Oregon, and middle Texas. What's true of kids and music in Port Byron is true in all parts of the country. And the first person to agree with that statement is Elvin L. Freeman, who is in charge of instrumental instruction. To make this story easier to write we shall refer to him as "Jake"—the name by which he is known to all members of the New York State School Music Association, of which he is president.

This is the simple, direct story of how an effective system of instruction works in a typical town of five hundred people. It has no especially exciting or dramatic elements, but it is an excellent example of how music educators have started from behind "scratch" and patiently, carefully, thoughtfully built the kind of working structure that has produced thousands of good bands, orchestras, and choruses.

In 1931 Jake Freeman drove out from Syracuse to the Port Byron Central School at the invitation of Principal Alvin G. Gates and gave a demonstration of band instruments. At that time the school boasted a band of a dozen pieces—a cracked wooden flute, a high-pitch cornet, a number of Albert system clarinets, and one trombone. Mr. Gates was determined to have a *good* band, and he convinced Jake that he should stay and do the job.

The first steps will sound familiar to all who have gone through them in starting school music groups. Collection of money to pay for the lessons and the rent or purchase price of instruments, conversion of a storage room in the basement to a rehearsal hall, protests from other teachers about the noise that dis-

turbed all other classes, search for a new place to practice, a nearby church (with, as Jake says, no musical scruples) offering its Sunday school room for rehearsals, more rehearsals ringed around the round-oak stove in the center of the room, mounting community interest, the first trips to play concerts and take part in contests, the parents going along to drive the cars, and so on and on.

Today, Port Byron Central School has a student population of 900. It also has a splendidly equipped auditorium, music classrooms, storage rooms, buses with experienced drivers for trips, full instrumentation, a comprehensive library, instruments for rent at low rates to beginners, and the beginners' band now has members whose parents were members of the first bands in the early thirties.

In the fourth grade there are flute-telephone classes. More than half the enrollment of this grade play flutophones. This is preparation for instrumental study next year. In the fifth grade, there is the Beginners' Band. Then to the Intermediate Band in the sixth, seventh, and eighth grades, and eventually to the Senior Band in high school.

Here is "follow through" development of the kind that insures continued interest and development and the production of performers who have competence and skill that are functional to them in their music making. Such experience is certain to serve them well as they grow older.

Perhaps you can match the Port Byron story in your own community. It is not a story of magic, it is simply an example of what the Jake Freemans have done in so many communities.

Elvin L. Freeman





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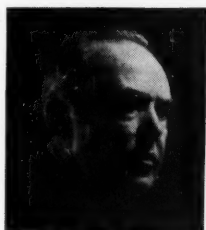
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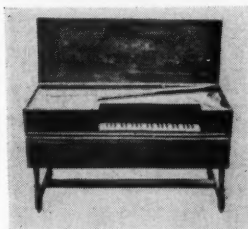
Music Quiz



1. The American composer shown above is particularly known for his ballet, *Skyscrapers*.
2. What American composer of popular music made a valuable collection of rare books and first editions?
3. The movie *A Song to Remember* was based on the life of what famous composer?
4. Which two of the following composers never married: Handel, Mozart, Schumann, Brahms.
5. What is the technical term for a row of keys on an organ?
6. What famous baritone sang the same song in the same church on the same Sunday for more than fifty consecutive years?
7. Nicholas Longworth, Speaker of the House of Representatives for many years, was an excellent and enthusiastic performer on the _____.
8. The music for the song "Danny Deever" was composed by _____.
9. What famous concert hall has a rule against dance performances on its stage?
10. In what symphonic work by Berlioz is the viola given unusual prominence?
11. Who wrote the words and music of "Long, Long Ago"?
12. What was the nationality of the noted nineteenth century con-

cert pianist-composer, Louis Moreau Gottschalk?

13. A partita (in the usual sense) is a form of _____.
14. This precursor of our modern pianoforte was very popular in seventeenth-century England. What is it?



15. What brass instrument has a funnel-shaped mouthpiece, as distinguished from the hemispherical mouthpieces of other brass instruments?
16. Who first had the idea of turning the piano sideways to the audience so that the audience could see both face and hands of the player?
17. The composer of "Rocked in the Cradle of the Deep" was a prominent English singer. He wrote his immortal song while on a visit to the United States in 1869. His name?



18. The above instrument, now obsolete, derived its name from its characteristic form. Mendelssohn called for it in his oratorio, *St. Paul*.

19. With what instrument would the following technical terms be identified? Great, echo, diapason.
20. The basset-horn, a favorite of Mozart, was a member of the _____ family.
21. Name the "lady bountiful" of chamber music in the United States.
22. What is the instrument played professionally by George Enesco, composer of the two well-known *Roumanian Rhapsodies*?
23. What American composer was a companion student with Debussy in Paris?
24. Christmas is over now, of course, but, by the way, who wrote "Rudolph the Red-Nosed Reindeer"?

1. John Alden Carpenter.
2. Jerome Kern.
3. Chopin.
4. Handel, Brahms.
5. Mannal.
6. Henry T. Burleigh.
7. Violin.
8. Walter Damrosch.
9. Town Hall, New York.
10. *Harold en Italie*.
11. Thomas Haynes Bayly.
12. American.
13. Suite.
14. Virginal.
15. French horn.
16. Johann Dusek, contemporary of Mozart and Beethoven.
17. Joseph Philip Knight.
18. Serpent.
19. Organ.
20. Clarinet.
21. Elizabeth Sprague Coolidge.
22. Violin.
23. Edward A. MacDowell.
24. Johnny Marks.

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SAB-W317525 TTBB-W259235
SATB-W310135
SATB-W3109 (Choral Parts Only)20

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The Score on Orchestras

by HELEN M. THOMPSON

WAA, that tenuous, illusory, vaporous something which all orchestras must have and for which they are all searching, even to the extent of breaking many time-honored (and possibly some outmoded) traditions; that quality which by all logic orchestras have (but judging from interpretations of most figures they don't have); that financial stabilizer and morale insurance—Wide Audience Appeal, and how to get it, has been the subject of considerable orchestra mail recently.

In the case of orchestras, the whole does not seem to be equal to the sum of its parts. Judging from other fields of entertainment, Wide Audience Appeal includes glitter, glamour, novelty, showmanship, deep emotionalism, a little of the old, a little of the new, personalities, drama, suspense, variety, melody, harmony, massiveness, iridescent beauty, humor, and even a little "cheese cake." All of these possessions an orchestra has (even to an occasional bit of the cheese cake), but apparently the component parts don't add up to Wide Audience Appeal because orchestras, big and little, are clamoring for suggestions of new ways and means whereby they can attract more and more new listeners to symphony concerts.

VICTOR NORMAN, conductor of the New London (Conn.) Symphony, in a letter to the American Symphony Orchestra League, clearly states the case for many orchestras.

"The quality of our orchestra has been widely recognized among our audience members and in the New England press, yet our ticket sale is far below what we feel it should be in a city this size (approximately

60,000 metropolitan area). How does one lure a person into a concert hall if he has never been there before?"

One industrialist in a city of similar size has an answer, Mr. Norman, which deals with the orchestra's selection of prospective audience members. In the role of an interested onlooker as far as his own community symphony is concerned, this man makes the following observations: "You orchestra people are missing the boat completely. You have a tremendous untapped audience just waiting to be noticed, approached, and invited to purchase tickets for your concerts.

"This audience is to be found among America's millions of not-so-white-collar workers, among the shift workers in factories, the artisans, the craftsmen, the people who work with their hands. I know, because these people have worked for me for years and I'm aware of their yearning for educational and cultural experiences for themselves and their children. At the same time, I well know their innate modesty and self-consciousness and their hesitancy to push into a situation where they feel they might be high-hatted.

"I know you symphony people don't have any thought that your music and your concerts are only for a select few, a special social or economic class of people, but the average working man thinks you do. In other words, it's my opinion that instead of getting ulcers from trying to sell tickets to garden club members, you could spend your time more profitably in selling to the gardeners themselves. As a matter of fact, you need sell only yourselves to the gardeners, they are already sold on the music and orchestra."

All right, Mr. Industrialist, we hope you are correct, because if you are, then we know what to do about

our orchestras and their audiences, and several orchestras are doing it this season!

A. H. Miller, manager of the Duluth (Minn.) Symphony Orchestra, conducted by Herman Herz, reports that "CIO Union, Local 1096 of the Coolerator Corporation, large manufacturers of electrical refrigerators and freezers, purchased a Duluth Symphony concert in order to bring good music to the Local's thousands of members who do not attend the regular symphony concerts. The members of the union, together with their wives and families are comprising that January 14 audience which, as this is being written, is expected to be 4,000 strong. The general public is *not* invited." (Possibly a little high-hatting on that side of the fence.)

Alan Watrous, manager of the Wichita Symphony Orchestra, conducted by James Robertson, reports that "the Boeing Airplane Company has purchased a Wichita Symphony concert to be attended only by plant workers and members of their families. Company officials feel that the concert will give a lot of people their first chance to hear the orchestra and its music."

In the interest of orchestra science, it is hoped that Messrs. Watrous and Miller will devise some sort of records whereby they can find out how many of these new listeners become regular symphony attendees.

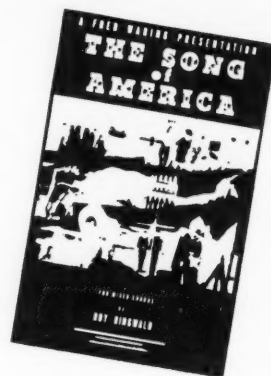
In Midland, Michigan (population about 15,000), Dr. Theodore Vosburgh, musical director for the Dow Chemical Company, reports that the company is completely subsidizing the local symphony orchestra, whose concerts are open at no cost to all Dow Company employees and their families. Standing room

(Continued on page 58)

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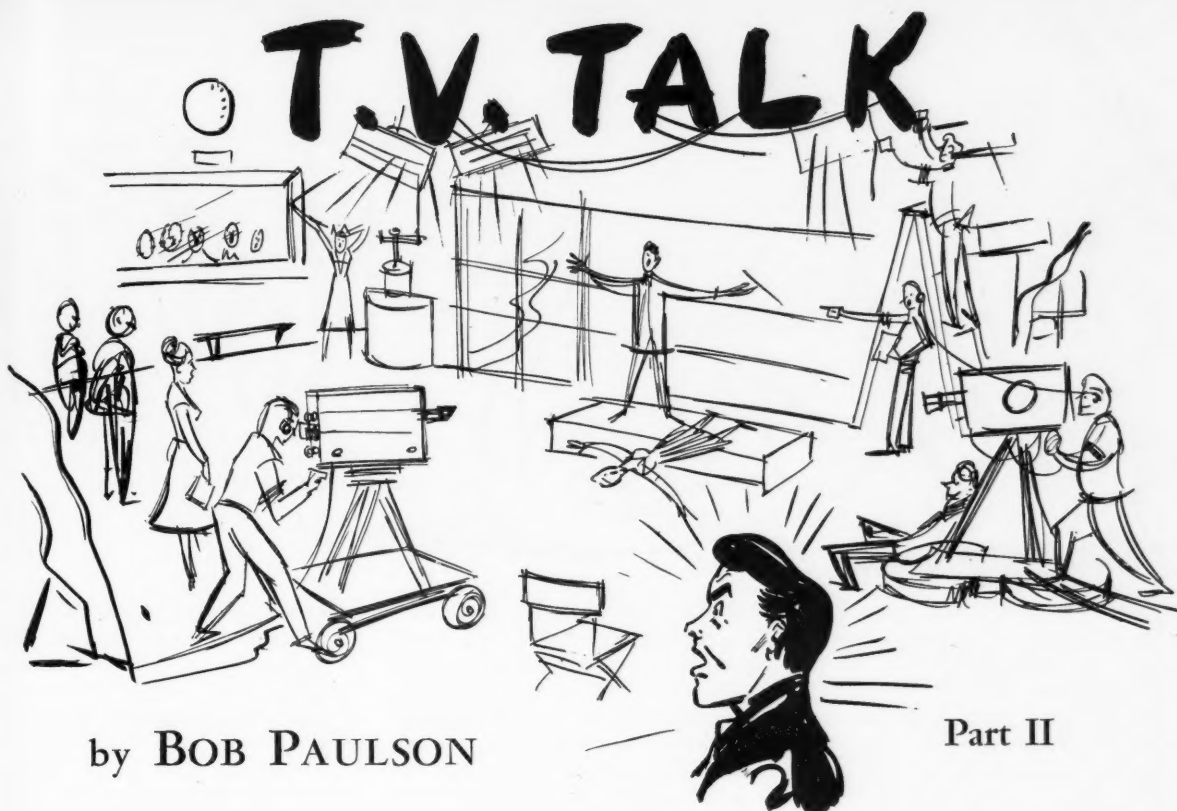
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EAST STROUDSBURG PENNSYLVANIA
GOOD MUSIC FOR BETTER PERFORMANCE



by BOB PAULSON

Part II

THE conscientious and progressive musician cannot be content with mastery of the techniques of good concert stage and good radio studio performance. The rapid growth of television challenges the ingenuity of every performing musician and musical group in the country. Why? Concert and radio audiences are dwindling in the country's TV areas. These audiences are becoming both critical and lazy, and will quickly pass up an average concert in the local high school to stay at home and watch a fair to poor evening's worth of television entertainment.

From this audience-interest trend two lessons can be drawn. First, the individual musician or group must learn to compete with television on its own terms, offering the concert-goer visual as well as aural entertainment. Three parallel questions may indicate the reason for the statement. How long would you, a home viewer, watch and listen to a musical TV program in which the performing group's appearance, arrangement, lighting, and personality remained static? How long does it take you, the concert-goer watching a performance which is broken only by curtain-closed intermissions or interminable filing on and off, to get

fidgety and uncomfortable in your hard seat? Will you, the music lover, choose such a condition against the privilege of sitting at home with pipe and slippers to watch and listen to whatever happens to be on one or several TV channels?

The second lesson to be learned from the audience-interest trend is the same one learned with the advent of large-scale commercial radio broadcasting two decades ago. To maintain public recognition of their abilities, amateur musical groups will eventually have to learn to perform in the new medium on an equal footing with professional groups. This condition does not yet have to be faced, because of the limited number of commercial television stations, and the unpredictable demands of commercial advertisers who are willing and able financially to sponsor the greater portion of available telecasting time. This situation will be different when the Federal Communications Commission determines ways of increasing the numbers of TV stations without causing the amount of interference between stations which is so noticeable in present-day AM radio. It is anticipated that within the next decade as many as 1,000 new TV stations will be licensed,

thereby multiplying the present number by more than ten times. If such an increase does occur, television will be as much a part of American entertainment as the small, low-powered local radio station is today. The TV station may be the focal point of a community's entertainment activities. What energetic and ambitious musical group can then resist the medium of television as a means of contacting its audience?

With these two lessons in mind, it is possible to make an extensive re-examination of the philosophy of musical programming. Remember always that your concert audience is becoming more and more accustomed to seeing as well as hearing a good performance, even if the music is the *raison d'être*. Remember that the prestige of your group will be enhanced immeasurably if it is able to step into a television studio and provide visual and musical entertainment for a highly critical audience with a strong veto power—the TV tuning dial.

The ensuing discussion is applicable to the considerations of good audio-video programming for either the concert stage or the television studio. It centers around two ques-

(Continued on page 30)



THE second act of the opera *The Clandestine Marriage*, by Cimarosa, was being performed at the Metropolitan Opera House. The moment was a particularly tense one. In a passionate outburst of song, the soprano leading lady was telling the tenor that she was willing to flee with him. Just as she trilled her last notes and turned to throw herself into the hero's arms, z-z-zim went an elastic, and down went the lady's pantaloons, a pretty vital part of her costume.

But did that daunt Natalia Bodanya? It did not. She went into the embrace as if nothing at all had happened. When the tumultuous applause was prolonged for ten minutes, she calmly picked up the pantaloons and went on with the business of singing as soon as the enthusiasm of the audience permitted.

It's the off-chance of seeing some-

thing like this, bits of stage business that are unrehearsed, unpremeditated, and not in the script that keeps alive interest in a live performance that can never be equalled by radio, the movies, or recorded music. These comic moments on the stage (and they happen at concerts as well as at opera performances) very often are appreciated by the performers only, for it is the unwritten law of the theater that no matter what goes wrong, the show must go on so that those in front of the footlights never suspect that the scene hasn't always been played that way—and may never be again. Of course when something as visible as a falling piece of costume takes place, the audience cannot help knowing about it. In that case, it is up to the performer to carry on, minimizing the mishap as much as possible.

For concert and opera performances are glittering dreams set to

music which is supposed to cast a spell upon the audience and take them away from the problems of the day. Costumes may rip, trains may be late, a loved one may be ill, but nothing must spoil the spell. Not only must the show go on, but in the case of grand opera, the show must really be grand.

It took the immortal Caruso to save the day on a grand scale in a certain well-remembered performance of *La Boheme*. In this particular performance, the great Italian tenor, who was 5'6" tall and weighed some 180 pounds, was singing Rodolfo to a Mimi who tipped the scales at 230 pounds. In the last act Rodolfo is supposed to pick up Mimi, who is dying of tuberculosis, and place her gently on the bed. Caruso tried to do that, but his operatic *vis-a-vis* was so heavy that he staggered across the stage with her in his arms and plumped her square-

Scattered Pearls

Curtain Dodger

Broken Garter



in the Script

by R. A. CASHMAN



ly on the bed. The bed resented such a violent onslaught and, being on casters, rolled through the scenery into the wings, carrying the prima donna along. Caruso was flabbergasted for only a moment. When the audience tittered a bit, he prevented an outburst of laughter by hitting a high C which wasn't in the score. Then he walked to the wings and came back with the bed, still holding onto that high note. The audience was so electrified, that it forgot to laugh and the scene proceeded as scheduled.

Then there was the time that an Empire couch simply couldn't take the highly dramatic seduction scene in *La Tosca*, as played by Geraldine Farrar and Antonio Scotti. One of the legs of the couch gave way but that didn't faze the artists. Without missing a beat, they went on with the scene, with the couch more than slightly tilted.

It was in a performance of *Lohengrin* that Leo Slezak, father of actor Walter Slezak, made his classic remark. For some reason, Slezak missed his first entrance when he was supposed to be carried on stage on the back of a swan, so he asked, "What time does the next swan leave?"

Lauritz Melchior, the Danish tenor, was another who had a sad experience with a swan. He was singing *Lohengrin* at the Paris Opera, and as he was making his farewell to Elsa he was moving in step to the surging music toward the swan boat that was to bear him away. Only it wasn't there; it had slipped its mooring and was gliding out of sight. It seemed like an eternity before the property men got the swan back in place. To prevent a stage wait, Melchior began singing the aria over again, and after the second bar the orchestra chimed in.

Lucretia Bori recalls a costume

crisis that occurred early in her career when the critics gave as much space to their comment on what she wore as to the way she sounded. She was scheduled to sing Nedda in *Pagliacci* in New Haven, but when she got to the theater, she found that her costume trunk had gone astray. She went to the company manager, told him her difficulty, and the two then went to the chorus dressing room. They appropriated several of the gaily colored aprons that the girls were supposed to wear, as well as a couple of shawls. Bori was always noted for her ability with a needle and she certainly proved it in this instance. From the aprons she evolved a skirt. From one shawl, with a hole cut in the middle, she draped a blouse for herself, while

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from the other shawl she made a fancy overskirt, with the ends tied around her waist. It is a matter of record that the newspaper critics said that Bori had never been in better voice and that they had never seen Nedda more attractively dressed!

The lack of suitable costume once caused Helen Jepson some uncomfortable moments too. Called in to replace an ailing soprano in the name part of *Thais* when it was presented in Montreal, she had to rehearse in a hurry and her first act costume was literally sewed on her. In the general confusion, she neglected to try on her third act costume, a nun's robe. When it came time to put on the robe, Helen, who is quite tall, saw that the costume given her reached just below her knees. Since *Thais* sings this scene on a cot where she is lying ill and dying, the length of the robe didn't bother Helen... for the time being. It wasn't until she had sung the last note and the audience applauded her, that Helen realized that she simply could not stand up for a bow. A nun simply could not go before the curtain in a knee-length dress. So Helen took her curtain calls sitting up on the cot and bowing sideways to the audience. The next day all the papers commented on her modesty.

At one time Elisabeth Schumann was singing an all-Strauss program in Detroit, with Richard Strauss himself at the piano as her accompanist. When they arrived at the concert hall, they found that the brief case containing the music had gone astray. That was a bad spot to be in, for Strauss accompanied on very few occasions and therefore rarely played even his own composition from memory. The program was hastily changed to include some Schubert, Schumann, and Brahms songs. But the audience wanted to hear Strauss lieder so the singer and composer decided to try a few that he thought he could play without music.

After a few measures of the first song, his memory failed and he began to improvise. Mme. Schumann heard this strange new accompaniment and without faltering, followed the improvisation, keeping to the words of the original song. Needless to say, the audience never guessed the truth and applauded wildly. Afterwards, Mme. Schumann told

Strauss that he ought to write it down because what he played was even better than the original. To which he answered with a shrug, "I have already forgotten what I played!"

Sometimes an improvised action becomes a good bit of business. It happened to Rise Stevens in one of her early performances of *Carmen*. She had told the supers that to give it a realistic touch, she would really put up a fight when they came to arrest her as *Carmen*. During the struggle, the strain was too much for one of her garters and it snapped. Immediately following this struggle, *Carmen* has to dance and sing an aria, the well-known Seguidilla.

With every movement, Miss Stevens could feel her stocking sagging further down her leg and all her attempts to pull it up were of no avail. So, with desperate deliberation, she put her foot on a chair, pulled up her skirt, and in full view of the audience, fixed the stocking. The whistles and applause that indicated the audience's approval were so spontaneous that she decided this was good stage business and has kept it in ever since.

Whiskers Trouble

Another *Carmen* story is told by Edward Johnson, who was one of the Metropolitan Opera's leading lyric tenors before he became its general manager. He was singing Don José, and *Carmen* was just running from his embrace when he found she had left a large cluster of shining black curls stuck to his chin. At the sight of the young soldier with a suddenly developed curly black beard, the audience burst into laughter. Singing with difficulty, Johnson tried to shake off the curls, but to no avail until *Carmen* came back, removed them with a jerk—along with some of Johnson's skin—and then calmly pinned them in place again.

There was the time when two Brooklyn students who were supers at the Met were so carried away by the music when tenor John Carter was singing an aria in the first act of *Rigoletto* that they burst into song also. Still singing, Carter casually walked over to them and banged their heads together. That silenced

them quickly and he finished his solo.

Lily Pons, on the other hand, once sang a duet with her necklace. The string broke during one of those coloratura passages, and each pearl tinkled to the floor in rhythm with her cadenzas.

The first time that Queena Mario ever sang Juliet in *Romeo and Juliet* was out West in the dead of winter. Everyone in the company except Juliet had a cold or a sore throat. Romeo grew so hoarse during the opera that his voice sank to a whisper and then died out altogether. So Miss Mario sang her part and his too!

Tenor Kurt Baum recalls a performance of *La Forza del Destino* given during the recent war when a super who was supposed to be an eighteenth century army surgeon, came on stage wearing a Red Cross arm band. He also tells of a stage moon that would set on a diagonal in *L'Africana*.

Early Curtain

He had a very trying time of it when he was singing a newly restudied production of *Aida* that had a lot of new scenery. Neither the singers nor the stage hands were familiar with the innovations on the night of the performance, and the fact that they had a new prompter didn't make them less nervous. All went well until the Nile Scene when Baum, as Rhadames, said goodbye to Aida and Amneris and escorted them into the wings. The inexperienced prompter, seeing all three singers leave the stage signalled for the fall of the curtain, forgetting that Baum was to return to the stage to sing the aria that is the high light of the opera. Baum came out to find the curtain descending on him. With rare presence of mind, he stepped in front of the curtain and as it fell, he delivered the high notes called for in the score.

And so it goes. The audience is not supposed to know about the mishaps that befall, despite the best laid plans, but if it must know, the artists must carry off the situation in such a way as to make the audience wish that the unusual happening were really in the original script. That's what makes grand opera so grand and great artists out of good singers!



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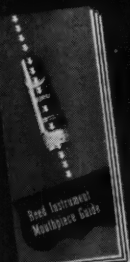
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McCOMBS

(Continued from page 11)

ica was synonymous with "lying and provocational fiction" to millions of Soviet people. That's what we like to learn—the more millions the merrier! Other evidence comes from Russian refugees and former prisoners of war.

At the present moment our programs as a whole contain 31 per cent news, 56 per cent, comment and features, and 13 per cent music. Since it is that 13 per cent—a lucky number, I hope—that you are interested in let me outline to you how and where we acquire our music, and what use we make of it. You must realize that we have no facilities for "live" performances; all the music we use is recorded.

At our studios in New York we receive and record a vast number of standard radio programs—music of all kinds since we have listeners of all kinds. Over a four-week period we may thus accumulate 100 hours during the dull summer months, 200 or more at this time of year, of broadcast music. In addition, during the same four-week period, we may record by direct wire a dozen non-broadcast performances at Town Hall or Carnegie Hall, or take our tape-recorders to Tanglewood, to the Bethlehem Bach Festival, or where we like. We occasionally have distant concerts recorded for us by outside agencies.

The men and women on my staff must listen to all these discs and write more or less detailed reports on them, providing accurate identification and intimating where in our scheme they may prove useful, or that they may not be useful at all. Most of that vast stockpile of musical recordings, some of which dates from five or six years ago, eventually is applied to one or more of our several functions.

For convenience I can identify those functions for you as, first, shortwave; second, transcriptions for overseas distribution. As for shortwave, the 13 per cent I referred to adds up to no music at all for some areas and as much as 30 per cent for others. The time devoted to Russia provides for no music, to the satellite countries very little. There are two practical reasons for that: the Russian jamming makes it im-

perative to devote all our time and effort to current news and comment, which is repeated over and over, beamed from all angles, so that if one broadcast does not pierce the howling and jangling, another will. The second factor is that music is easier for official snoopers to detect as non-Russian, and mete out punishment upon those who dare to listen to imperialistic, capitalistic liars.

We give the other language units their 13 per cent of music for several purposes. From our source of records come the passages to introduce and accompany some little sketch of American life, some description of industry or travel. Appropriate excerpts must be chosen with care by the so-called music specialists and agreed to by temperamental producers. Some of the language units have a weekly, or even a daily period devoted to music, and we try to help plan those to show what's going on currently, although the allotted minutes are impractically brief. Portions of a new work, an interview with a celebrity to be illustrated by records of a recent performance, a debut, an anniversary—any hook of musical news will serve to hang a program on. In these matters, however, the Music Unit is merely an advisory body, and a great deal of music is sent out that we are not aware of.

Recorded Programs

There is a second aspect of our work which actually bulks larger than giving suggestions about the shortwave's 13 per cent. The material in our stockpile is further used to make up recorded programs which are reproduced in quantity and shipped to the foreign outposts of the Department. We devote, for example, a series to American composers. We do half-hour programs called "Concert Hall, USA," in which familiar virtuosos display their wares. A frivolous counterpart of that is a series of quarter-hours called "Radio Varieties," which pleases the Bing Crosby and Dinah Shore devotees. We do symphonic programs, gathered where we may, and I regret to say that the radio pickings in this field are getting pretty slim. We occasionally take non-broadcast performances. For example, recently the Louisville Orchestra played a Carnegie Hall program devoted to

American works which it has commissioned in the past few years. We were there to record it, and did not record too many audience coughs in pianissimo passages. We make up dance band programs ad infinitum, folk song programs, band concerts, Metropolitan Opera performances, light orchestral programs, choral programs—anything we can lay our hands, or rather our microphones, on. These recorded broadcasts (as most of them are) are shorn of their announcements, the material is assorted to conform to our patterns, and master records are dubbed from the originals. My staff has that responsibility, and it takes no little skill and ingenuity.

These records, supplemented by factual program notes in English to provide the basic material for scripts in other languages, are shipped out in monthly batches of up to 80 fifteen-minute sides. At the embassies, consulates, missions, etc., which receive them, they are put to several uses, but chiefly they are farmed out to local radio stations. Thus Radio Rome will regale its listeners with the new Metropolitan *Don Carlo*, Radio Turkey at Ankara will offer a program of the Philadelphia Orchestra or perhaps of Fred Waring and his quite different Pennsylvanians, while the mountain villages of the Andes resound to the All-Star Stompers for fifteen minutes every Thursday—all "by courtesy of the Voice of America."

Requests Filled

The recorded music that the United States ships to the four corners of the world is not altogether of our own choosing. Requests come in from the areas which we serve: this one wants only symphonic music, this one will have none of such stuff; Paris prefers hot jazz, Pakistan wants brass bands. We must plan to please a heterogeneous international audience; we must supply designated areas with the music they want in order to persuade them to use the news commentary we want. Yet we must keep America's best musical foot foremost.

How then, in terms of our practical operations, does music tell the American story in the way we'd like

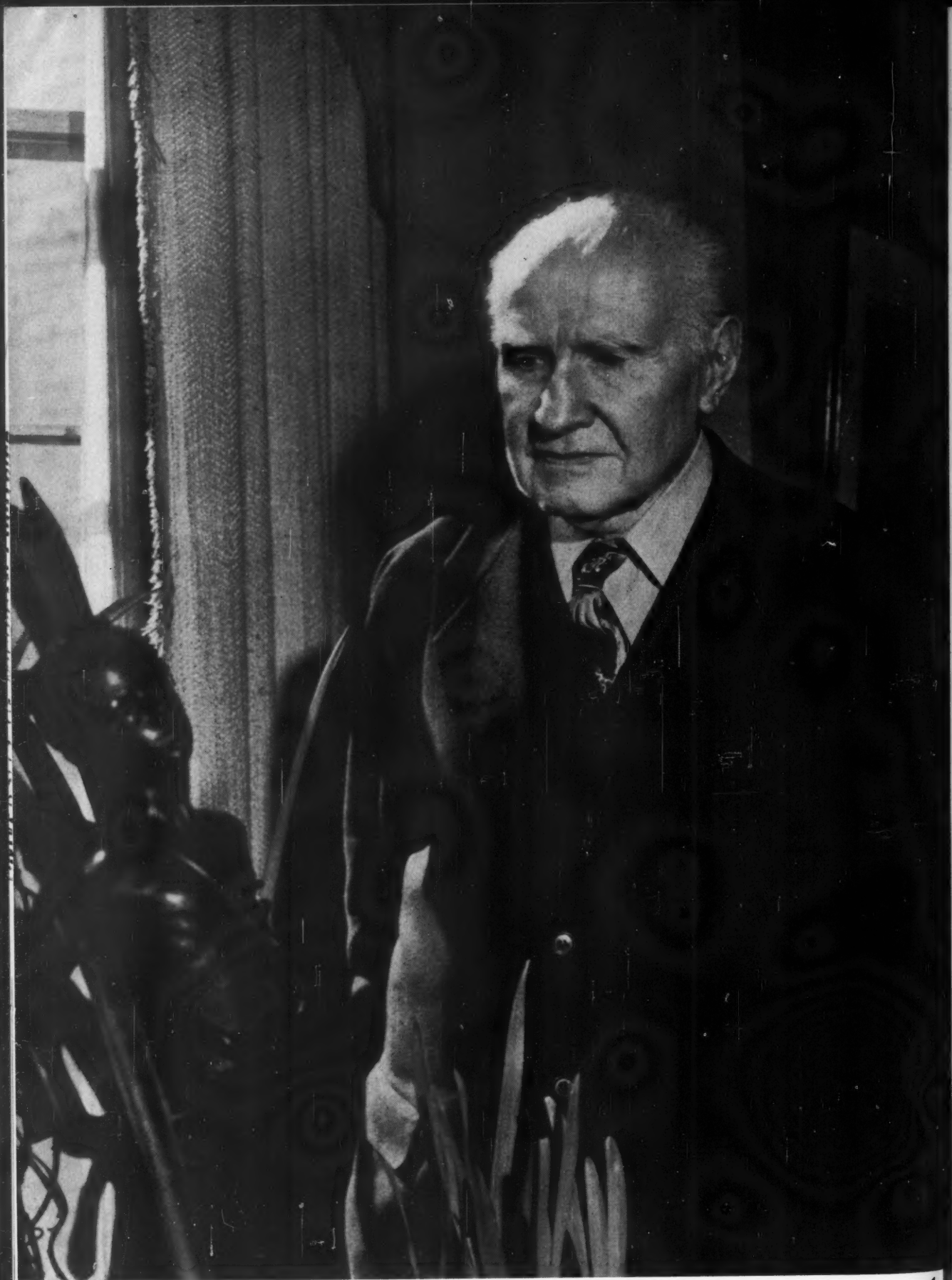
(Continued on page 38)

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about

WALTER DAMROSCH

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In his early life in Breslau, Silesia, this son of Leopold Damrosch saw in his father's household the galaxy of Wagner, Liszt, Von Bulow, Rubinstein, and Clara Schumann. His mother created the role of Ortrud in *Lohengrin*. With such a rich childhood experience back of him he came to America with his father at the age of nine years.

The details of the life story of Walter Damrosch and his contributions to the American music scene cannot even be outlined here. His heroic efforts to build a public understanding and acceptance of music can only be recognized and saluted. He was active in all parts of the American music scene—opera, symphony orchestra, education, editing, composing, performing, and pioneering in radio.

It wasn't just that Walter Damrosch knew so much music and so much *about* music. So did other musicians of his time. But he had also the great purpose of helping to make music as meaningful to others as it was to him.

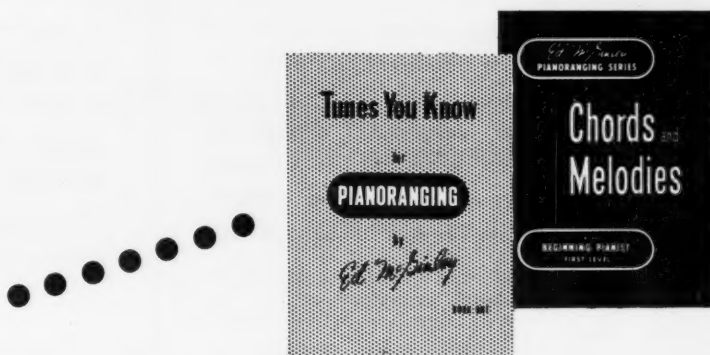
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McCOMBS

(Continued from page 35)

it told to our friends (and to our foes) on the far shore? I think our broadcasts and records say quite plainly, "This is what the audiences in the United States listen to on their radios and in their concert rooms. You are for the moment part of an American audience." Then we try to give them a good time. They learn that we have no sort of artistic censorship—that we listen to Shostakovich in our concert halls and Khatchaturian on our juke boxes without fear of the FBI. Our broadcasts and records also illustrate our mutual independence. We need not fear to measure home-grown artists with the European yardstick. Last spring we recorded a special series of programs by young unknowns to demonstrate that comforting fact. Our programs prove, again, that the United States offers hospitality and a chance at prosperity to alien musicians. Programs involving such men as Stravinsky, Bruno Walter, Hindemith, Rachmaninoff, Schoenberg,

Casadesus, Kurt Weill are all honest advertising for democracy. If we like them, we'll listen to them and nobody can say us nay. I have in prospect a series of programs which will illustrate the progressive stages of public school music, in big cities and country townships, in primary grades and high school. Nowhere else in the world is there such a development in public education, and we should display our accomplishments.

To the average listener in far countries, American music means American popular music. Our dance music and theater music, not only as it is written but as it is played, is a trade-mark of the United States. Nothing will advertise a broadcast as being American so easily as a spot of Irving Berlin or Cole Porter. Our foreign listeners argue that they have their own good supply of the standard repertory, and that we should give them music they cannot get from another source.

That is true, but I still insist upon a balanced diet. The world must learn that we have something besides popular music, something besides

money to buy foreign performers; that our serious composers need not blush in international company. A Nazi propaganda accusation was that our music in itself proved us merely frivolous and frenetic; we must answer any renewal of that charge before it is made.

We are, therefore, in the Voice of America, zealous to record all the contemporary native composition we can gain access to. From the beginning we have issued a series of "American Composer" transcriptions, largely of orchestral works gleaned from broadcasts. Lately that has been supplemented by a series which includes soloists and chamber groups. Our shortwave people are hospitable to American works as long as they are news, but they cannot accommodate extended compositions. The recorded programs which we send thus have the heaviest responsibility for providing a hearing for our composers in other lands. We give them as much as the traffic will bear, but obviously there is no guarantee how much our recordings of American works will be used

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abroad. The problem is doubtless quite the same elsewhere as it is here. Interest in contemporary music is, in any country, you will admit, a bit specialized. Only the intellectually curious and the musically knowledgeable will accept it in any quantity. The more experimental and esoteric of our musicians have only a small audience at home; we cannot reasonably expect a larger public in other lands. But we at the Voice of America are devoting a great deal of our attention to the attractive presentation of good performances of serious native works and can only hope that our persistence will be rewarded by interest at the receiving end. ◀◀

DeLAMARTER

(Continued from page 17)

pure in timbre and exact in intonation, to neurotic speeds. Nor will there be the characteristics of the tyro: a feverish search for new spots to "point up," mechanical and arbitrary dynamic contrasts, rhythmic distortions.

At this point the reader may wonder what about Toscanini, noted for his speed as well as for his many other virtuoso traits. The Maestro himself, speaking with a fellow conductor, defined the whole matter of tempos, and set a sane rule. As memory has it, he said: "A conductor's first task is to determine the acoustics of the hall." Toscanini implied what every experienced and able conductor knows: that to achieve the right performance, faster speeds are necessary in a small concert hall than in a large hall with more or less "room echo," as the mechanics of radio phrase it.

Toscanini Judgment

Lively recollection of Toscanini's concerts over a couple of decades produced no example of misjudgment on his part. The same must be said of Pierre Monteux. In his present setting, Toscanini has an auditorium which can be made as dead, acoustically, as he wishes it, or as reverberating. His orchestra probably is as "fast" as can be found to-

day. He is heard through a set of gadgets that can be as precise as a button machine. The speed of the hearer's comprehension, therefore, is the only qualification he need consider.

Another admirable quality of the Maestro's credo is his sincere devotion to what the composer set down in the score. Let our juvenile "individualists" ponder this! After all, the composer who wrote the piece surely was as good a musician as the conductor who couldn't write it?

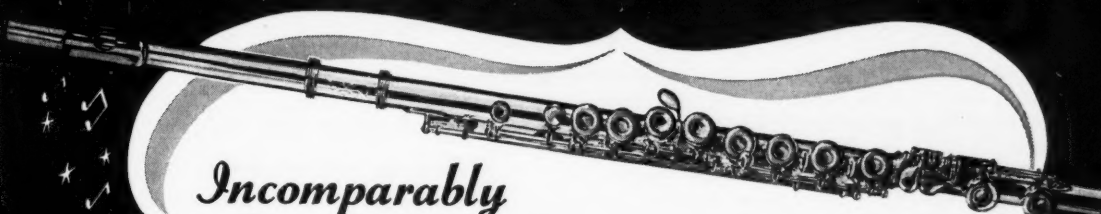
The fact that more "theater" has come into the art is not a bad sign; it is a gain, a necessary growth. If that "theater" is in proportion, is in sympathy with the work, true to the canons of good taste, we all should give thanks.

In the long run, extravagance defeats itself. But the defeat is slow. Our public is too polite, too easily "told," to hurry the crisis. Therefore, the extravagant ones, with circus instincts, and their managerial distributors, continue in their profitable way until the sensation dies of its own weakness. ◀◀

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PHILLIPS

(Continued from page 14)

or Menotti in the present—must make concessions that tend to glorify the potentialities of the music, must select words—even vowel sounds—that sing well, perhaps even sacrifice a turn of phrase that would be delightful if spoken but would never get over the footlights if sung. Every composer who has written songs or choral works makes some kind of choice along the same line, but he does not have to be so rigidly careful as when writing for the stage, which demands nothing short of eternal vigilance.

These points about the general qualities of scenario and libretto can be multiplied many times by a detailed study of classic examples, and should be if the student is to gain much knowledge in a short time.

For the next kind of investigation—either of his own libretto, if he has one, or of one already in existence—the student should understand how different kinds of dramatic

moments can be handled from the standpoint of timing, pace, color, and intensity. Then back again to the older dramatic work, preferably Mozart, to find out how a master did it. For the idea of contrast in content and pace the eighteenth century opera is unequalled, with its formal construction utilizing recitative as a foil for arias and the excitement of ensembles for climactic points. There is something satisfying in having the dryness of a recitative prepare the ear for the musical feast of the ensuing aria. Other eras gained much by abandoning this formalism and writing an unending musical fabric, as in Wagner, but a great deal was lost, particularly in the feeling of rightness, of inevitability, in form. The student can easily make dramatic highs and lows conform with musical cadence and profile if such recitative-aria alternations are followed, else why do we as teachers insist that beginners in composition must first learn the principles of the phrase and the small form?

It is a well-known phenomenon

in the fugue that strettis lend intensity to the flow of the musical movement. The same is true of the ensemble on the stage, both dramatically and musically. The student must learn, however, to sense the difference of idea and texture in a quartet of voices where each individual simply contributes to the whole by singing practically the same music as the others, and the dramatic ensemble of four voices where lines of conflict cross, where each person is a vivid character, and where musical tension is at its height. The first is like a chorale, the second like a part of a four-subject fugue. Both have their place in opera, but where is the *best* place? This the student must also learn, and in mastering it he will prepare himself for all kinds of abstract music, particularly in reference to placement of climax and the really sensitive elements in form.

Same Principles

As a matter of fact, from this point on there is not too much

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difference between writing for the stage and writing for any other medium. The teacher will certainly be alert to point out what fits the voice and what does not in matters of range, dynamics, and tessitura; balance problems of voices alone, relative dynamics of upstage and downstage characters, the use of dissonance, and the characteristics of chordal and contrapuntal textures. Perhaps the greatest aid to composition in other media that can be learned best in writing for the stage is the increased sense of clarity. No matter how beautiful the musical line, or how forceful the dramatic scene, if the idea being sung by the voice does not get past the footlights because of competition with the orchestra, or because of bad prosody, one might better not waste time. If a few things about balance are learned, and in a stage work they must be, this knowledge has great benefits in writing for anything else—from piano suites to symphonies. It is not that the problems are the same, but that the principles are the same.

this DID happen

BEFORE giving too much credit to those eighteenth century European princes and lordlings who grandly commissioned and subsidized so many compositions which became monuments of music, one should perhaps look further into the record. The record shows that all too many of these noblemen who were so anxious to be considered "patrons of the arts" had almost no conception of the worth of the music which they themselves had commissioned. Such a case in point comes to light with the famous Brandenburg Concertos, one of the great Bach's most immortal achievements in orchestral music. They were commissioned by Christian Ludwig, Margrave of Brandenburg. So little importance did that nobleman attach to them that there is absolutely no evidence of their ever having been publicly performed at his

court, despite the fact that the Margrave maintained an adequate orchestra and passed as a very great patron of the arts. And when he died, they were inventoried merely as a miscellaneous collection of "concertos by different masters and for various instruments," and sold for a negligible amount.

WHEN the manuscript of Rimsky-Korsakov's *Capriccio Espagnol* received its first reading through by the orchestra of the Imperial Russian Opera House in St. Petersburg, the players were so delighted with the interesting parts and solo passages for *all* the instruments that they applauded the work again and again. The composer, touched by the warmth of their approval at the very first hearing of his new opus, promptly decided to dedicate the number to the whole lot of them! And their sixty-seven names are all listed on the original title page of the first edition of the published score.

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KINNEY

(Continued from page 10)

throughout, made much of the evening worth while. Hot Lips Page, Jimmy McPartland, and Red Allen all gave the uproar a convincing validity, as trumpet-playing of that calibre *would* give a hearty endorsement to any movement in jazz that could legitimately employ it. Revivals of any trend may be initiated without the recruiting of new supporters, but they cannot be sustained

without them, and it seems evident that Dixieland's reassertion is too strong to be led to a midterm fad on the part of school children, or a fashionable divergence on the part of the smart set. You need only spend a couple of hours with the teen-agers at Stuyvesant Casino to know better.

Just to make sure the four-beat brand of Dixieland was holding up, I stopped in at Nick's the other night and found Pee Wee Erwin having things his own satisfying way,

playing his trumpet in the same resourcefully strong manner in which he used to captain Tommy Dorsey's trumpet section in the late thirties. However endearingly the founding fathers, who play drums, pianos, and basses at Jimmy Ryan's and the Second Avenue outlets occasionally, may be regarded by those who tenderly watched the faltering ascent of jazz up the years, their method of keeping time is one that only rarely creeps in at Nick's and Eddie Condon's. The snapping of the double bass's strings against the fingerboard is percussion—a function that rightly belongs to the drummer—and usually identifies a bassist who wishes to conceal his inaccuracies. The difference between that method of the primitives and the usual bass playing at Nick's and Condon's, where the full, round tones of the bass delineate the beat in walks and runs and give the rhythm an anchoring depth, is immediately obvious.

Younger at Nick's

The audience at Nick's seems younger than it used to be. The listening nucleus in other days was made up of couples of early middle age, who were periodically returning to a music that rekindled, presumably, photo-album memories cluttered with raccoon coats and hip flasks. There was an earnestness to their listening to the standard pieces—"That's A'Plenty," "Panama," and "Muskrat Ramble,"—that the newest wave of Dixieland followers did not seem to manifest the evening I observed them. Dixieland does, in fact, possess an infectious sensuousness, and since it gives one much to feel and little to think about, it is logical that a fresh set of youngsters would inevitably discover it for themselves and adopt it with the untempered passion of the convert. The simplicity, the lack of complication inherent in Dixieland, invites the participation of the foot-pounding listeners, and it is possible that this factor of sharing something with the performer has served mainly to siphon off the audience of those *avant-garde* musicians who hoped they were carrying jazz to a higher technical, if not intellectual, level, but who finally became so private in their ideas as to exclude all but their colleagues and their more studious



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adherents. It is possible, too, that the sometimes mentioned idea of Dixieland's being only a tributary feeding the main body of popular American music is a fallacious one, since the public, which must underwrite a trend and thereby exercises some control over it, consistently discards the modern and returns to the old. It could well be that Dixieland is an end in itself, the lake without an outlet from which the so-called progressive movements in jazz rise like vapor, are visible for a short time and then disappear forever.

The current tendency to look backward to old and familiar styles is not only nourishing Dixieland but is encouraging the formation of large dance orchestras that feature the big-band (fifteen to twenty members, that is) idiom of more than a decade ago. The justified success of Duke Ellington's concert performances a few years ago attracted the attention of such other orchestra leaders as Woody Herman and Stan Kenton, who sought to emulate Ellington's achievements in the field, and led them to feature music suite-like in form, suggestive of Gershwin. But this gradually cluttered its melody line and beat with instrumental and drum complications that became more and more unjazzlike and finally moved Kenton to forsake altogether the playing of music for dancing. It is understandable that such musicians, with curious minds, enterprising spirits, and a remarkable ability for surrounding themselves with excellent composers, arrangers, and performers, would develop a downright restlessness at playing the foolish and repetitive ballads demanded of them by the sentimental public and the sales conscious record companies. But the progressive music advertised by these special organizations seems to have fallen between two schools and, apart from the cult developed and kept through Kenton's personal magnetism, it has become evident that the popular music fans, who pay their way financially, are either going to have easily memorized tunes convenient to dance to, or fast pieces with ad lib instrumental solos arranged in time-tested styles. The newest case in point has been the fond acceptance of Columbia's album made up of the 1938 Carnegie Hall concert by Benny

Goodman and his group of the old days.

However representative of this second revival the three name orchestras I recently caught up with around town may be I couldn't say, but Jimmy Dorsey, Ralph Flanagan, and Ray Anthony seem to be hitting the high spots of success these days, from a commercial point of view, and I'd like to touch on them briefly for that reason. Dorsey's organization is sparked by several key men of the old Bob Crosby Dixie-

land orchestra of the thirties, and while he has retained a few of his old arrangements in case somebody requests them, the stress is on loose Dixieland arrangements, and even a small Dixieland combination within the parent band. Dorsey and his men seem to enjoy their work within this framework of the band's latest remodeling.

Despite the position of the bandstand in the Statler's Cafe Rouge, that leaves the bulk of the customers seated in deep left and right field

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where it is all too easy to lose many of the musical asides, Ralph Flanagan and Ray Anthony, with their associates, showed up quite well there. Both groups played with workmanlike confidence, as if the reed arrangements of clarinet, alto and tenor saxophones, and the clasp-muted fill-ins by the brass section were original and not lifted lock, stock, and barrel from the Glenn Miller period of big-band jazz development. Flanagan, who was a staff arranger for RCA-Victor, was asked by that company

to form a studio orchestra last spring for the purpose of recording an album of popular tunes in the Glenn Miller manner. The large sale of the records made Flanagan's retention of the organization a sensible thing, and his booking agent had had no trouble in mapping a working schedule for the band eight months in advance. Flanagan even uses the Miller reed combination on his fast pieces—he gives swing renditions to spirituals and military marches. Miller seldom uses much open reed

harmony on such numbers, wishing to save his pretty sounds for pretty ballads and not wishing to throw them away in pieces where the excitement of the tempo and the big heated brass passages sustain sufficiently the interest of the listeners. Flanagan, who seems a little ill at ease on the stand, sits at the piano now and then, rarely featuring himself as soloist, however, and more often moves restlessly around in front, or talks to the dancers. None of his men stood out as individualistic instrumentalists with the exception of one young and technically fine trombonist.

Ray Anthony's group seems to have a little more personality than Flanagan's in their playing and Anthony, a self-possessed chap, is as much at home talking over the public-address system as he is blowing his trumpet, a chore he accomplishes very well indeed. There was one unfortunate flare-up of exhibitionism in the Anthony group when, during one piece, he led all of his men who played wind instruments, around and among the tables of the Cafe Rouge in Indian file, taking, in fact, so devious a route that I worried over the possibility of their not finding their way back to the stand before the selection was supposed to be over. I doubt if anybody could tell you what it was they were playing. When sticking solely to their music, though, it is evident that Anthony's band has a repertoire of slightly more intelligent arrangements than Flanagan's. His trumpet soloing breaks up the unrelieved monotony of section or unison passages that Flanagan employs too often.

Few Guitars

The guitar is currently out of favor as a rhythm instrument, a victim of the notion that it "binds up" the beat, and both orchestras are dutifully without one. Flanagan, moreover, lets his drummer and his bassist, whose instrument is amplified, carry the rhythm by themselves, but Anthony keeps his pianist working along. The personnel of each band seem to be very young, although nonetheless capable, and no doubt this may be laid to the heavy rate of retirement from such musical units that must keep travelling by

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bus and train to find new customers for their product. It's a young man's game at best, and both Flanagan and Anthony are young.

Bop City Exit

Nothing more clearly depicts the slump in advanced jazz as played by its small group exponents than the fact that Bop City, which had nourished such rewarding outfits as the George Shearing quintet and the Woody Herman orchestra, felt obliged, before closing completely last fall, to stage a musical review covering the history of jazz. This is in keeping, of course, with everybody's interest in yesterday's music, but the show under discussion seemed to be mainly an excuse for a choreography filled with writhing chorus girls and a comedy team whose stock act was beating one another about the head and shoulders. A few gleanings from Fletcher Henderson's past triumphs as a composer and arranger tried to lend the show some authenticity, and thanks to a physical beat that the performers responded to convincingly enough, the performance had its moments, but it marked the end of Bop at Bop City. Its closing left, in midtown Manhattan, only one last hangout of any stature for those enthusiasts who have steadfastly followed and observed whatever superstructure the musicians who went farther afield have built upon the broad base of the earlier styles. Birdland, on Broadway, still struggles on, and I was on hand there a short time ago to listen to Erroll Garner's limpid touch. His piano playing is emotional, and his single-finger work falls into repetitions and an occasional cliché, but his ideas and execution are so fresh that I found his part of the evening at Birdland a very enjoyable one. Garner is not a Bop pianist in any sense of the word; there is no scientific formula which governs his playing, and I'm always a little surprised to find him on a program largely concerned with Bop musicians. His selections are nearly always unusual and those that are not are treated in a highly original way that makes them *seem* like unusual choices.

Bud Powell, another pianist, was also on hand with his group, and Powell is of the Bop clique. He seems too intense to adopt Garner's

playful attitude toward many of the tunes, but sits in a serious, cross-legged fashion, concentrates on the keyboard and, not surprisingly, comes up with a rather studied interpretation of his choices. A combination playing unadulterated Bop took over once in a while and featured, besides piano, bass, and drums, a trumpet and a baritone saxophone. It sounded exactly like every other Bop group I've ever heard, jamming clusters of notes into short spaces, that always remind me of the runs

musicians play when warming up before a rehearsal. The one-cymbal drumming is broken up by unsettling bass drum pedal kicks, and yet this playing seems to command the respect of most musicians, who often hear their music in terms of the difficulty of execution. And however sterile Bop may be aesthetically, it does require highly versatile musicians to play it, and certainly the movement itself left a few worthwhile deposits on the shore before its tide ebbed. ◀◀

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HAMILTON

(Continued from page 19)

good music from them without the help of any employees.

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I have mentioned music appreciation. It requires a good reproducing instrument and a considerable number of records. The Red Cross helped us in these regards as well as in many others. It is important that your music director be someone who can develop good connections, or better still, have them already.

In every mental hospital there are a few patients with considerable talent and perhaps with musical edu-

cation. Although they are not well enough to go home, they are well enough to play inspiringly in the hospital and perhaps to sing well. It is cruelty, we contend, to confine such persons' activity to helping with the housework and reading somebody's discarded magazines, though these are both honorable activities. It is also an enormous waste of human talent to let such people sit around instead of cultivating their gift and using it for their own pleasure as well as for the benefit of other patients.

Presently the time came when some of these talented patients needed a place to practice. It is hard to practice in the sitting room of a ward where eighty people live. It is difficult to concentrate when a lot of things are going on, and the other seventy-nine may not like to hear the musician go over and over a passage that evades mastery. If it is difficult for the pianist, it may be impossible for the cornetist and the vocalist. To be sure, in one of the men's wards quite a little practice went on, but men stand noise more stoically than women. We needed practice rooms, so we knocked a hole in a basement wall and filled up some arches and made four practice rooms adjacent to the music department. We did nothing specific to prevent transmission of sound, but since the partitions between the rooms are of hollow tile, the noise in one is not disturbing in the next. The rooms were painted different colors, and many a woman patient has exclaimed over the pastel shades. They can be told to practice in the Blue Room today the Green Room tomorrow.

Talented Patients

Perhaps too much has been said about the talented patients, but I think the musical director has just as much right to take special pride in some talented patient as a surgeon has to be absorbed in a puzzling surgical case. Neither the surgeon nor the music therapist should be expected to lead an entirely humdrum life. Leaving the talented, we find many patients who are only elementarily musical. They cannot sing, they cannot play any particular instrument, but they can be enlisted in a rhythm band. A rather dilapi-

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dated looking patient from one of the wards where long-time cases accumulate came in on some errand one day and proceeded to everybody's surprise to tackle the xylophone. She now plays it very creditably, and enjoys doing it. The washboard, colander, and other domestic implements lend themselves to rhythm if only there is a piano around supplying a bit of melody. The comb and the harmonica also can be coaxed into melody and the patient gets away from the crowd.

Lists of activities are sometimes deadly, but I venture to run over rapidly a list of things that our music department is doing with and for our patients. Every ward in the hospital is reached sometime or other, and here is a brief list of the things that are going on: band, choir, community sing, dance orchestra, men's glee club, women's glee club, jam session, lessons, music study, opera listening, piano ensemble, practice, rhythm band, sight singing, small chorus, small ensembles, theory (three sections), ward activity performances weekly. Recorded music played in the shock therapy waiting room has relieved tension and apprehension, and helped personnel to do their work better. The recreation department was helped to re-establish folk dancing which had been in abeyance several years.

Personnel Needs

Now all this activity takes people. People cost money, but I know from experience in other places that a department consisting of one person cannot accomplish activities widely scattered through a hospital. We have by no means been reckless in our expenditures on salaries, and have never succeeded in getting an adequate salary for an assistant director, though one is needed. We have had some help from Gray Ladies of the Red Cross, a half day or perhaps two half days a week from a worker. Our very cooperative director of nursing has made it possible for three or four musicians of different kinds to give a couple of hours on various days to teaching either fretted instruments or wind instruments. Once in awhile a physician or nurse or some other person gives a bit of help, often not expert. An accomplished piano teacher gave

us a day a week for many months, and other volunteers have donated smaller portions of time.

In what ways can one expect to reach a large number of patients through music? Probably most of us start with singing. A skillful leader can go into any kind of ward and gather a surprising number of patients into joint vocalization. No doubt everybody has done singing at some time, perhaps very poor singing. Even those who cannot carry a tune can be heard singing when

left to themselves. The music department that does nothing more than get groups of patients singing is very useful, and perhaps that is as far as some departments have been encouraged to go. But one need not stop there, provided resources are available to carry the work farther.

The next step might be to help individuals with their singing and give them the satisfaction of knowing that they are expressing themselves better. This means that someone in the music department under-

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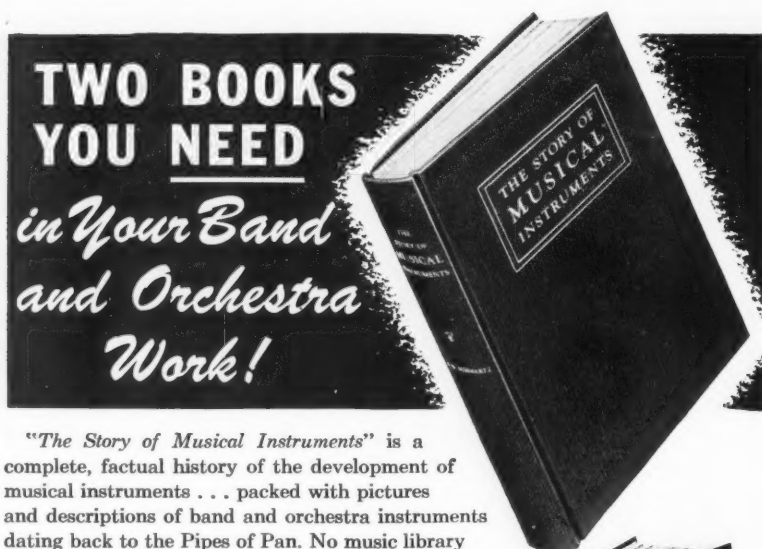
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stands the theory of singing and has the patience to pass technique along. We are not likely to develop a great singer in a mental hospital, but some fine voices may be made smooth instead of remaining raucous. When this has been done, the pupil is set to entertain others. Similar methods are used for instrumentalists. One schemes incessantly to improve the confidence of those who have ill withstood the battering of the world, and the worse battering of their own incertitude. In such an emotional

outlet many a patient finds solace and hope.

It is difficult for one who is close to a project to assess judicially its benefits. People have told me that the patients are easier to care for since music has come into their lives. They are more inclined to sing in the evening and then go to sleep. They are likely to feel more cheerful during the day. Thus another resource has been applied to relieve tension and mitigate unpleasant moods. Unresponsive patients are

led to play together. One hears considerable spontaneous music. This may take the form of individual singing, humming, or whistling, or little groups can be heard participating. Every now and then a patient unexpectedly calls on his relatives for an instrument and proceeds to make his own music. The discomforts of leaving home and going to an institution where someone else directs one's life, where space is scant, and where some of one's fellows are, to some extent, disagreeable companions should be mitigated as far and as skillfully as possible. We believe that our program has, in general, accomplished some of this mitigation. ❧❧❧



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February 1. Victor Herbert was born on this day in 1859.

February 2. Both Fritz Kreisler and Jascha Heifetz have birthdays today. Good day for string players to get in that extra hour of practice.

February 4. Adolphe Sax died on this day in 1894. His chief invention, the saxophone, has been consigned to a thousand deaths since then, but still lives on as a stalwart in the band and in the dance orchestra.

February 10. *Tales of Hoffman* had its first performance this day in 1881. Review the "Barcarolle."

February 12. "Rhapsody in Blue" had its first hearing seventeen years ago.

February 17. On this night in 1889, Gounod called the just-played Symphony in D Minor by Cesar Frank "incompetence carried to dogmatic length" and exclaimed, "Whoever heard of an English horn in a symphony?" Lots of people have heard an English horn in this symphony since Gounod's day.

February 20. Three men who wrote a lot of good practice material were born on this date: Czerny, de Beriot, and Vieuxtemps. Practice day for pianists and fiddlers.

February 25. Myra Hess lights candles today—62 of them.

KREBIT

(Continued from page 13)

paying: the actual money laid out is a total loss, because the child has not learned anything from one or two years of such study that can be called a return in terms of real playing. And the greater loss is the intangible one: the loss of the joy of constructive learning and achievement in an art that children come to with zeal. Whenever parents are interested enough to try to find the reasons why Johnny started with a bang and ended with a bust, they begin to look around for informative material to read and lectures and forums to attend. That is where the responsible teacher should do a good public relations job. He should bring this information to community centers, PTA meetings, and other agencies whose function is to keep parents well informed. In these contacts one clear fact should be brought home: get competent instruction, the best you can afford. Find out about the teacher's background and experience, and the "life-span" of his average student. If the prospective teacher can satisfy the parent on these three counts: background, experience, and successful students, whatever the additional fee it will bring a rich interest. ❧❧❧

Was He Fooling?

WAS Brahms poking fun at the learned professors of the University of Breslau when he wrote his "Academic Festival Overture?" The composition had been written to serve as the formal return expected of a recipient of the degree of Ph.D. *honoris causa*, which Brahms received in 1880.

The citation by the University had given Brahms the formidable description of *artis musicae severioris in Germania nunc princeps* (now the leader in Germany, in music of the more severe order), and many critics have evinced a "touch of suspicion" that it was tongue-in-cheek acknowledgment of this thundering title which prompted Brahms to insert in the middle of this overture, where the development might normally be expected, the melody of an uproarious, festive student song—and

later, melodies which were popular at the *Studentenkneipen*, or students' beer parties. To cap it all, the overture ends shouting the famous *Gaudeamus igitur*, a song of joyous revelry known to students of all lands.

But was Brahms really indulging in irony at the expense of the learned academicians all seated in the front rows? Perhaps many of them did indeed go away with an uncomfortable feeling that their "leg had been pulled," but they have never been

able to prove it, for into the midst of the joyous revelry Brahms had introduced also elements of an entirely different nature, such as the irreproachably dignified *Der Landesvater* (Father of our Country), an eminently serious song; also the magnificent student hymn, *Wir hatten gebauet ein stattliches Haus* (We had built a stately home). Still the "touch of suspicion" persists; the music in sum was certainly splendid—but "Papa" Brahms was known to be . . . deep!

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PAULSON

(Continued from page 29)

tions, the first of which will be answered in the remainder of this article. The second question, and other material brought out by readers' questions and additional thought on the part of the writer, will be considered in future issues of *Music Journal*.

The questions are: what are the several considerations in establishing good audio-video programming

for your musical group; what are the factors which modify the program you might select as the best from an audio-video standpoint? (Audio-video is used here as a single expression to denote the visual as well as the musical aspects of program planning.)

The answer to the first question must be given in several parts, but the most important consideration is still, of course, a musical one. Each piece of music to be programmed must be examined in the light of its

mood, rhythm, tempo, key, mode, and dynamic level, and be given a spot where it is compatible with its neighboring pieces. The make-up and mood of the audience must be considered. Little need be said about this aspect of programming, except a plea for the use of ingenuity by the program planner. There is no law which says a piece of music must be performed exactly as written. Anyone can be an arranger, and a good one, by utilizing any musical resource at hand to change the sound and the picture of his organization. For example, have you noticed the enthusiasm from both your audience and your chorus for a performance of "Dry Bones," which is done entirely with musical noise-makers? Or a rendition of such an old chestnut as Dix's "The Trumpeter" with a part written in for a local trumpet virtuoso?

Visual Considerations

The remaining considerations are entirely visual, but will ordinarily affect the rundown of a program which has been organized with only musical considerations in mind. The first is costuming. Changes in costume during a concert will quickly point up the varying flavors of the music being presented. Of course, it is true that few organizations or individuals can afford to equip themselves with several changes of clothing, but costuming does not imply uniformity of dress. Every high school student probably owns a dark suit or dress and a sweater and slack combination. These two outfits, coupled with the choir robes all schools seem to possess, would afford three costume changes for a concert. In addition, specific costumes for specialty acts can somehow be purchased from sewing classes or other sources. Certainly costume changes are somewhat of a nuisance in a musical concert. Certainly these changes might require juggling the program and reassigning parts to allow time for every change. But the nuisance and juggling would quickly be forgotten when you felt the first reaction from your audience.

Does your group appear, season after season, in the same formation? This is an important consideration in good programming. The formation will, of course, depend on the

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music being performed, but conversely, the music should be so chosen that the group's arrangement can be changed from time to time. Here again the highest order of ingenuity is required, for the grouping will depend entirely on the music, and will vary from number to number, according to the arrangement, solo parts, accompaniment, etc. If you can make your group appear relaxed and comfortable, yet seem completely in the mood of the music being performed, your audience will appreciate that music so much more. Closely related to the arrangement of the group is the number of performers utilized for a particular number. It is strikingly effective to use a small group in the performance of a quiet or intimate piece of music, saving the full group for more majestic works.

Movement

Closely coupled with the formations of a musical group are its movements to achieve those formations. A movement can be of any magnitude from a hand gesture by a single individual to a mass exodus from the stage by the entire group. A movement can be a dance, a walk, a sway, or a shuffle. It can be made by one or more non-musical individuals while the remainder of the group provides a musical and pictorial background. The movement, or staging, or choreography, to use the fanciest term, employed by your group on the concert stage might best be planned and rehearsed by a local dance teacher, if it is to possess grace and precision and vitality and meaning compatible with your musical presentation. But in any case the total effort is small when measured against the increase in the interest value of your musical performance.

The stage setting must be considered in the process of programming. Usually little can be done about changing sets during a concert, since sets are costly to construct and transport, and time-consuming to change unless excellent facilities are available to the stage manager. However, the appearance of the basic stage set used will have a marked effect on the over-all quality of the performance. At least the set should not be distracting, and its color scheme

should harmonize with the costuming color scheme. In addition, it is possible to use small props or set pieces to portray clearly the mood or action implied in a piece of music. For instance, a table and several chairs provided for a small group singing the "Whiffenpoof Song" would provide a refreshing change from the row-by-row arrangement of the full glee club standing awkwardly to sing the same song.

The costuming, choreography, and stage-setting considerations men-

tioned above are best tied together with careful and imaginative lighting of the group. Space does not permit a detailed analysis of the theories of the types of lighting available to the program planner. Furthermore, the types of lighting will vary with the auditorium equipment and the capabilities of the local electrician. The imaginative program planner will experiment with both the color and the level of the front lighting, back lighting, side lighting, spot lighting, and silhou-



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ette lighting employed on all or part of his group in the course of a complete program. If nothing else is done with the group, the use of lighting changes will still have a striking dramatic effect, and add vitality to a program which might otherwise be quite ordinary.

Some people will argue that all of the considerations mentioned in this article will serve merely to detract from the music being presented by the group. This statement can quite possibly be true, but in that case, it

is an indication that the costumes or lights or some other effect are not in good taste. Any effect properly designed and balanced against the music being performed will never detract from that music, but will enhance it and will linger with the listener long after the melody has been forgotten.

Whether they like it or not, the directors of choral groups will be in competition with television performances in the near future—unless they decide to do something, too. ◀◀◀

FRIEDRICH

(Continued from page 21)

"The child should learn to associate the line with the actual place on the piano where a note must be struck. By degrees you can add the other lines, each time by 'placing' them directly on to the keyboard, and follow this with the spaces. It is quite surprising how quickly a child will learn to strike the right note just from the line indication or space indication *without knowing what that note is called.*†

"This way of getting the child to realize how to transfer marks on paper to sounds produced from the keyboard actually cuts out a mental process, the learning of note-names, and it is always an advantage to simplify things in that way for a child's assimilation of anything he has to learn."

Spelling vs. Reading

So even the blind can see the advantages of such a way of presenting music notation for better reading on the keyboard, yet most piano teachers completely ignore this expert advice and continue to teach beginners to *spell* before they learn to *read* notation, with the result that 95 per cent of the students never do learn to read music satisfactorily.

What can be done about this? When I tried to explain to a young lady graduate of a famous conservatory of music that music reading can precede music spelling as a shorter way to achievement, she assured me that she was "not interested in short-cuts." Yet when her husband, a non-musician, saw the book under discussion, he sat down at the piano and began to play from standard music notation with both hands together. The shock of an absolute beginner being able to do this without formal instruction convinced the young lady so thoroughly that she is currently writing a beginner's book for electric organ which incorporates this approach to reading music visually. She cannot now understand why other teachers do not see the advantages of this procedure, although she herself was such a teacher only a few months ago. The answer seems to be that "the proof

† The italics are his.

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of the pudding is in the eating." Unless the teacher will try a new method, he will never learn how effective it can be.

Karl Gehrkens is reported to have said in his classroom that there are no dumb students, only dumb teachers. Truly, if the student does not learn, it may well be because the teacher does not know how to teach. As long as 95 per cent of our piano students do not learn to read music effectively, it is probably because the piano teacher is not properly teaching music reading at the keyboard.

According to an unbiased survey made for the American Music Conference, only 2.8 per cent of players taking lessons believe that the teaching of music cannot be improved. Are our students getting ahead of us in understanding what is wrong with music education? We have had available an educationally and psychologically sound way of improving music education at the piano for some time, yet few teachers have tried to understand it or to use it. Why not?

In his lecture "The Pursuit of Ignorance," Dr. Irving J. Lee, professor of psychology at Northwestern University, talks about the "wall of allness" which prevents the average person from extending the frontiers of his personal knowledge. He gets convictions too early in life or accepts a way of doing a certain thing from a mental inertia that never questions the method involved. Such a person might well be called unteachable because his mind is closed to new ideas.

Can it be that piano teachers are unteachable as far as music reading is concerned? Each one of us can best answer that question for himself. <<<

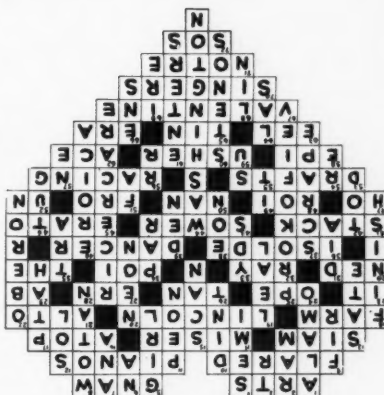
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The great "Waltz King" got stage-fright. A small, nervous man, he

was sure the concert would be a *debâcle*, and approached it with a kind of terror. But the great occasion came off much better than he expected, and Strauss was able to write to a friend: "Since we had all started about the same time, my sole aim was that we should all stop simultaneously. And, thanks to Heaven, I succeeded in that."

Strauss never quite got over that visit, and it is said that the mere recollection of it in later years could send him into a sweat.



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JONES

(Continued from page 15)

everyday products have been greatly improved because competition for sales has stimulated the imagination to make a good thing better. Because our business world is, and will always be, competitive to the nth degree, every manufacturer knows that the only way to increase his sales is to make his product better than his competitor's or to advertise it more appealingly. And how does he know

his product is better? Because it is constantly being compared with similar products in the open market, and the verdict is in his sales reports. If he had no knowledge of the sales of his product, he would have no way of checking its appeal to the public.

So, the director and his group may build a good organization, may feel that they put on a creditable performance, but until the group faces impartial comparison with similar organizations, no one will know how

it actually rates. The contest is the sales report which guides the progress of the band for the future.

The manufacturer is not "hurt" when he finds his sales not increasing as they should; he accepts the facts, and seeks ways to improve. So the director learns how to correct the weakness and emphasizes the strength of his group; the student who wins less than top honors in a contest can be made to view it objectively as a gauge of present achievement and a guide to future study and practice. There will be no damage to personality; on the contrary, the realization that competition is a law of life and that meeting it is a necessary step toward maturity will be invaluable throughout the life of the individual.

What Standards?

It is a strange thing that contests have been looked upon with disapproval by educators who approve, tacitly at least, the other activities of the band which cannot be so clearly defended on the basis of educational value. The usual obligations of a school band—parades, athletic events, etc.—demand music largely of the popular, entertainment type, which asks less of the student and contributes less to his musical development. Can it be that these objectors look only at the money-raising phase of the athletic event and automatically approve anything which contributes to its appeal? The basis for judging should be the effect on the student rather than on the budget. The competition festival offers the band a sound educational objective. The music used is of high caliber; the intensity of effort and the accuracy of preparation necessary to a creditable performance demand the best use of practice time and the best teaching methods. This is one phase of the band's activities in which quality of music and quality of performance are, and in fact must be, paramount.

It has been shown by actual comparison that the instrumental music groups which have participated in competition are better performers of the entire year's repertoire. There is a definite carryover from the experience of preparing for and playing in a contest which makes the student better able to play all other music



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well. Having once experienced the thrill of a fine performance, the participant is dissatisfied with a lower standard. Thus, the participating band will play an entire concert better than the band which has not had contest experience.

The widespread practice of requiring all competing bands to participate in a sight-reading contest is one of the most effective means of insuring a large repertoire. I know of no better way to develop a good sight-reading band than to give constant practice in this activity. This insures acquaintance with a large and varied amount of music, and encourages the student to evaluate the music he plays. He becomes musically literate, able to read his part without the aid of stronger members of his section.

The student who has been trained to recognize the aims and values of instrumental music activity will look forward eagerly to the opportunity to play for competent critics. He will recognize his responsibility for honestly presenting to the listener the mood and message of the composer. Knowing that his efforts will be evaluated is a powerful incentive for careful preparation. An intelligent student will scarcely expect to attain perfection in his performance; he will realize that the comments of the adjudicator are signposts of his progress, and will use them as a guide to further attainment. We may say here, that in order to assure these benefits the qualifications of the adjudicator must be closely scrutinized. He must be widely acquainted with band literature and be able to understand the purposes and values of the competition-festival. His ability must command the respect of the contestants if his comments are to be of value to them.

Benefits and Adjustments

Benefits of any educational activity should be realized by all. In the band contests everyone competes, not just the select few. Each bandsman takes part as a member of the concert and marching band and may elect to compete as a soloist on one or more instruments. He may participate in one or more chamber music groups. He may be eliminated in his own school, but the values inherent in the study and practice of the music will still be his.

The avowed purpose of education is to prepare the student to adjust himself more efficiently to the demands of living. Then we must place high in importance those activities which present most faithfully problems and challenges inherent in the life of every adult, whether he be day laborer or scholar. That which, more than any other thing, characterizes life in the United States is the spirit of competition. It has been the basis for the growth and development of our country. We find it in

every area of human endeavor; there is no way to escape it. And indeed we as a people like to see how we measure up against the other fellow. We like to check our job, our school, our church, our town, against all others and to feel a glow of pride or a determination to improve.

The instrumental music contest provides a realistic medium for teaching the student to accept and meet competition in a wholesome, effective manner. The activity per se is worthy of the time and effort

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spent upon it as it lends itself to the development of valuable and permanent personal traits, habits, and attitudes. If we adopt a protective attitude toward the student, shielding him from the fact that he must earn his place by doing better what many others can do well, then we have failed to give him a tool indispensable to his future career.

The student who participates in competition develops an appreciation for the work of other students—respect and approval if such work is excellent; tolerance and understanding if it is marred by mistakes or insufficient preparation. He learns courtesy and good sportsmanship toward his competitors, and often forms friendships with them which are in no wise marred by the fact that each seeks to outdo the other in the contest.

How can the director measure his work or realize his strengths and weaknesses unless he compares his accomplishment with that of his colleagues? And what better laboratory for testing can be found than a contest? Here the results of the teaching and leadership of the various directors are lined up for examination by the adjudicators, as the scientist arranges samples in test tubes for careful scrutiny. Adequate training is a prerequisite for any teacher; refresher courses, summer camps, clinics are valuable; but as an urge toward honest hard labor, there is no greater compulsion than seeing one's work in impartial comparison with the work of others in one's field. There you and your students will see just where you have fallen short of your possibilities and how you can correct the lack.

On the other hand, there is no greater satisfaction than knowing, because you have seen it demonstrated, that you have given your

students high standards of musical performance and inspiration for sustained, intelligent endeavor. If a director chooses the anonymity of the classroom and denies himself and his students an opportunity to measure their progress, he condemns himself and them to the mediocrity we so much deplore.

There must be vision, there must be a goal, if there is to be progress. The vision brightens and the goal rises higher as we see what it is we lack, and what it is we have that is good and worthy of pride. When we no longer want competition; when we no longer desire to measure our worth with that of others; when we no longer wish to check our standards, our methods, and our results with those of others, we shall have lost a great deal of that American spirit which has made this country one of the great nations of the world.

We whose work lies in the field of instrumental music have an unparalleled opportunity to train our students in accepting and meeting intelligently the competition principle which is the foundation of our American way of life and of democracy itself. We cannot afford to neglect this opportunity; we must not allow short-sighted, protective thinking to obscure our responsibility to preserve this heritage for our students.

The future of instrumental music as a worthy cultural activity in itself, and as an effective, realistic preparation for life, depends upon its leaders keeping bright the vision of its possibilities. We must assure our teaching personnel better opportunities for effective training, coupled with the chance to measure the results of each director's work with those of his neighbor through well-run competitive events. <<<

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MUSIC IN EARLY AMERICAN LIFE

ONE of the earliest important cultural centers of the American Colonies was progressive Charleston, South Carolina. Its famous *St. Cecilia Society* was founded in 1762, for the express purpose of organizing the music lovers of the city into a serious musical club. One of the Society's many rules and regulations called for a yearly concert on *St. Cecilia's Day*, November 22.

Its orchestra was composed partly of gentlemen-performers and partly of professional musicians who were actually engaged by the season. According to a contemporary account, the first violinist received 500 guineas a year from the Society—a very substantial salary, a guinea being traditionally rated as "slightly better than five dollars." . . . And the Society even went so far as to insert ads for a bassoon, two oboes, and a first and second violin in the *New York, Philadelphia, and Boston newspapers*.

Probably the earliest formal concert to be given in the Colonies was one which took place in Boston in 1731. A close second was a concert given just one year later in Charleston, S. C. . . . The first song recital given in this country is credited to Charleston, in 1733; likewise the first authenticated performance of an opera in America (1735), with the presentation of the ballad opera *Flora, or Hob in the Well*.

According to the late Oscar Sonneck, one-time Chief of the Music Division, Library of Congress, the first orchestral score published in the United States was a piece called

"Death Song of an Indian Chief," from *Ouabi*, an Indian tale in four cantos, by Philenia, a lady of Boston. . . . It was set to music in 1791 by one Hans Gram, a Boston musician. Scored for tenor solo with orchestral accompaniment of strings, two clarinets, and two E-flat horns, it was published on a flyleaf in Boston's famous *Massachusetts Magazine*, in March of that year.

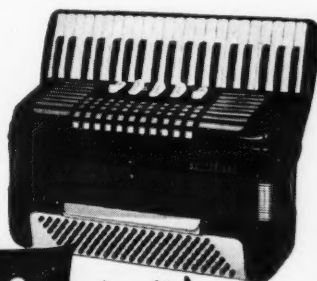
IN seventeenth century New England, the singing of the Psalms in the churches was all in unison. The worshippers sang from memory because there was no music printed in any of the first eight editions of the famous *Bay Psalm Book*. Since it was found that some of the memories were faulty, and that some of the younger generation did not know the tunes at all, the churches instituted the custom of "lining out" the tune. The deacon or some other official especially appointed for the task would give out the pitch, finding his pitch by striking with his ring on a candlestick. (There were no tuning forks in the Colonies until 1711.) As he "lined out" the Psalm, the deacon would pause at the end of each phrase, and wait for the congregation to sing it back to him.

Nor were results always too pleasing, despite the fact that the singing was supposed to be in unison. It was evidently far from that! A noted minister of the day wrote of it: "Almost everyone has a tune by himself. One will sing upon a high, another upon a low pitch. Some will be too fast, others too slow, so that jars and confusions pervade the whole assembly. . . ."

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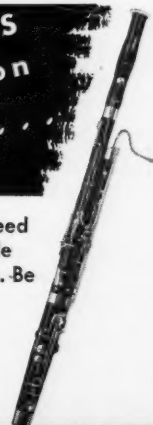
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THOMPSON

(Continued from page 27)

only is the normal condition for Dow Symphony concerts.

"Get to the young people" is another curative treatment prescribed over and over for orchestras suffering from lack of WAA. But, how? Children's and youth's concerts to be sure, but it's so hard to wait for increased audiences until a four-, six-, or ten-year cumulative educational effect makes itself felt.

Two orchestras, one in Alabama and one in Pennsylvania, are trying to get to the young people this year through the formation of youth auxiliary units for their orchestras.

Arthur Bennett Lipkin, conductor of the Birmingham Symphony, reports the formation of the "Vanguards," an energetic group of older teens and younger twenties who have launched a symphony newsheet and are planning a spring symphony folies, a dance, and various other entertainments in order to interest the young people of the city in the orchestra and its music.

Harold Kendrick, manager of the Erie Philharmonic Society reports the formation of the "Phil-Macs," a group of high school students who are engaged in various projects, their main goal being to swell the ranks of young people regularly attending Erie Philharmonic concerts. Translated, the name "Phil-Macs" means the Philharmonic Music Appreciation Club for Students.

Dazzling soloists appearing with the symphony—soloists who, as Howard Harrington, manager of the Indianapolis Symphony puts it, "bridge the gap between classical and popular music"—are another oft-recommended formula for bringing in new symphony audiences. But do they?

Certainly, a fine soloist attracts new audience members for a given concert. But the pay-off doesn't really come until there is proof that those same new audience members return to hear the all-orchestral programs. No really conclusive evidence on one side or the other of this situation has been reported to date. Let us hear from any *Music Journal* reader who may have kept actual figures and records on this situation. (And incidentally, isn't it high time that orchestras adapt to their operations the many consumer preference and satisfied customer tests and techniques which sales engineers have developed for other fields of business during the past few years?)

Now, about these conductors and their willingness to study new scores which we mentioned last month. All kinds of suggestions are coming in. Robert Cantrick, conductor of the Greenville (S.C.) Symphony; Thomas E. Wilson, conductor of the Hoosier Symphony at Danville (Indiana) and assistant conductor of the Scandinavian Symphony in Detroit; and Guy Taylor, conductor of the Springfield (Ohio) Symphony all were quick to state that they felt something ought to be done, and indicated their interest in participating in a feasible plan whereby composers could be advised regarding when and where to send new scores to conductors for study and consideration.

However, one well-known senior conductor, who prefers to remain anonymous, observes that many conductors first must have help in evaluating new music. "As conductors, we

render only a disservice to the total cause of fine music when we select and play musically inferior works just because they are new, just because they are American works, or just because we feel a budding composer of real potential talent should be encouraged by having one of his works played. (It is in this area that our college and conservatory orchestras can and do render such a tremendous service to music.)

"Conductors are, by their very position, charged with the responsibility of maintaining the highest possible musical standards. The ability to evaluate new music comes only from long and serious study and wide knowledge of the music of the masters which has been proved great over the years. You don't learn these things from just a few years of study; you have to learn them by living with music.

"Perhaps, what is needed is the formation of a music evaluation committee which would do a little sifting of scores before any effort is made to advise all composers and would-be composers as to where and when they could send their musical offerings out to the hundreds of conductors all over the country."

Thank you, gentlemen! And more on this project later, after additional returns and comments are in. <<<

this DID happen

WHEN Sir Henry Wood, distinguished English composer-conductor, first performed the transcription for orchestra of Bach's great organ work, the *Toccat and Fugue in D minor*, the program notes gave credit to "the talented Russian, Paul Klenovsky." The work achieved such immediate success that the conductor was asked to identify "Klenovsky," who, it seemed, no one had ever heard of. Obliging, the illustrious conductor added the following annotation at the next performance: "Unfortunately the young man (Klenovsky) is dead. His transcription shows the hand of a master in every bar." It was not until five years later that Sir Henry admitted that he was "Klenovsky."

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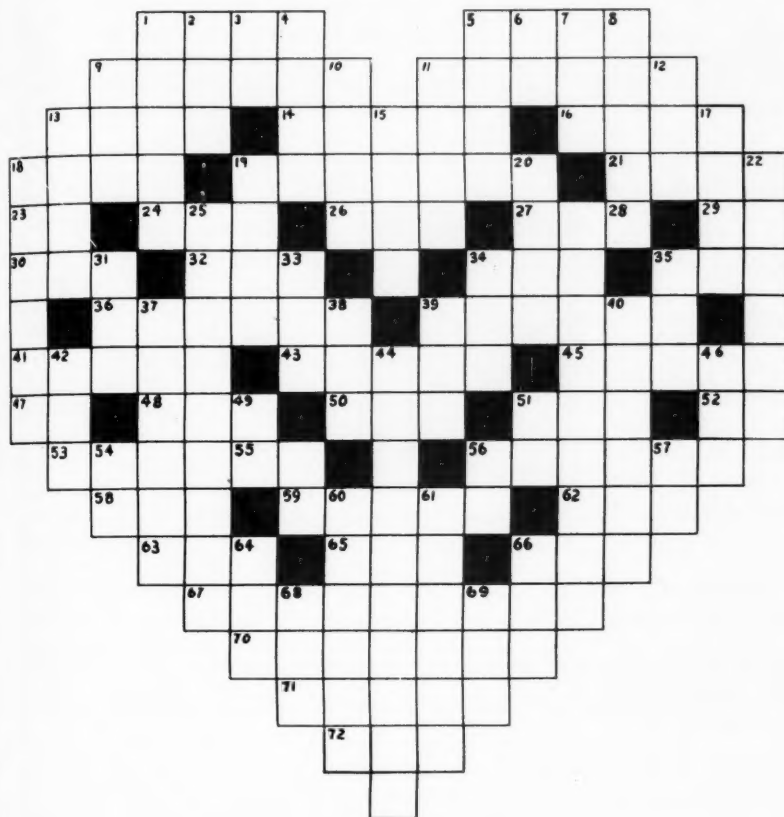
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CUES FOR CUPID

By M. Farmer



(Solution on page 53)

ACROSS

1. "Seven Lively"
5. To nibble at
9. Burst into flame
11. Steinway, Baldwin, Knabe, etc.
13. "Anna and the King of" coming Broadway musical
14. Avaricious person
16. At the highest point
18. McDonald had one
19. The Great Emancipator
21. Type of voice
23. Pronoun
24. Open (archaic)
26. A color
27. Sea eagle
29. Eleventh month of Jewish calendar
30. Man's name
32. Mr. Bolger
34. Hawaiian dish
35. Article
36. Tristan's sweetheart
39. Martha Graham
41. Heap
43. Seeder
45. Muse of love poetry
47. Exclamation
48. King (French)
50. Girl's nickname
51. To and
52. World organization (abbr.)
53. Preliminary sketches
56. Man o' War's forte
58. On or to (prefix)
59. Worker in the concert hall
62. Expert
63. Lamphrey
65. Metal
66. Age
67. Patron saint of lovers
70. The Don Cossacks
71. Dame
72. Call for help

DOWN

1. Dear to the heart of Texans
2. Zodiacal sign
3. Transpose (abbr.)
4. Partially (prefix)
5. "..... of the Golden West"
6. North America (abbr.)
7. Indian coin
8. Wagnerian opera character
9. Evergreen
10. Force
11. Day laborer
12. Note of the scale
13. Surfeit
15. Look over
17. Egyptian deity
18. Fine
19. Loyal (Scotch)
20. What makes Broadway shine
22. Opera by Weber
25. Russian composer
28. Musical form, used mainly in compositions for organ
31. Day (Span.)
33. Yards (abbr.)
34. Golfer's goal
35. la
37. What beginning violinists do
38. Long period of time
39. Lair
40. Beethoven's Third Symphony
42. Lincoln's son
44. Born this month
46. Pull
49. Pronoun
51. Note of the scale
54. Note of the scale
55. Prefix meaning "under"
56. Railroad (abbr.)
57. Compass point
60. Shorthand specialists (slang)
61. Comes in
64. Cruces, N.M.
66. Printer's symbols
68. Yutang
69. Wrath

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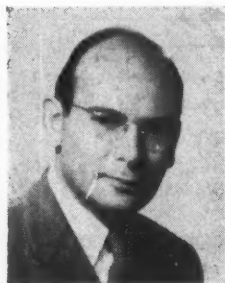
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our writers:



IN RECENT months there has been a considerable amount of discussion about the values of contests in music education. This is not unusual. It happens every so often and then settles down while Time takes a hand in the issue. It seems to us that **L. BRUCE JONES** has presented a sane and sensible statement in "Are Competitions Good for Bands?" (p. 15). This article is based upon remarks made by Mr. Jones before the members of the College Bandmasters National Association in Chicago. We understand that there was general agreement with his comments by fellow bandmasters. At least, they elected Mr. Jones president of their Association. He is a member of the music faculty of the University of Louisiana.

A NATIVE of Columbus, Ohio, **RALPH L. F. McCOMBS** was educated in the public schools there and graduated from Ohio State University. After serving as a Scripps-Howard writer he became program annotator and publicity director of the Philadelphia Orchestra, an attachment interrupted by four years of service in the public relations department of the U. S. Navy. After spending two more years with the Philadelphia Orchestra, Mr. McCombs became the Chief of the Music Unit of International Broadcasting Division (Voice of America) of the State Department.



PARENTS who shop knowingly and confidently for clothes, automobiles, and food often find themselves at a complete loss when it comes to finding and selecting a piano teacher for their youngsters. Many of them are actually afraid to question a prospective teacher for fear of having a lot of musical abacadabra loosed at them and being told that music is a highly technical business that should be left to the specialists who work at it. Many parents have been aided by **WILLIAM KREVIT** who has written extensively for parents concerning the musical training of their children. He is a graduate of Juilliard School of Music and has been teaching piano to Brooklyn students for a period of twenty years. He has some frank comments concerning an all too prevailing type of piano teacher in his article "Beware of Some Piano Teachers" on page 13.

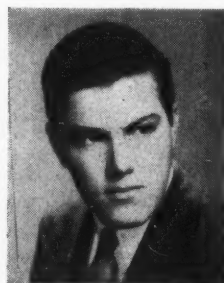
FOR some reason or other "the" American opera has never arrived. Many have made their way to 39th and

Broadway and knocked on the grimy doors of the Met. Some have been admitted. Following receptions of greatly varied enthusiasm, all of them have quietly disappeared from the standard repertory. Young writers are now thinking in practical terms of composing for the lyric theatre, an institution that has done well further uptown from 39th Street. Recognizing this trend, **BURRILL PHILLIPS** outlines the principles which he presents to students in his composition classes at the University of Illinois. See page 14.



His recent years of retirement have given **ERIC DeLAMARTER** opportunity to view happenings in the music world with considerable objectivity. In his article "How Fast Do You Emote?" (p. 17), he calls the turn on conductors who have been willing to distort the original values of music in order to give it brilliance and "showmanship". He will have many supporters for his contentions. There are many who believe that liberties have been taken by conductors who wish to dramatize themselves rather than the music. Mr. DeLamarter contributed much, particularly to the city of Chicago, during his professional career as conductor, organist, and composer.

SINCE the close of World War II much has been said about the therapeutical value of music—much of it, we believe, by people who have had good intentions but little knowledge of the subject. The article "Music in a Mental Hospital" (p. 19) was written by **DR. SAMUEL T. HAMILTON** who has held many important posts in the field of neuropsychiatry, including that of Mental Hospital Advisor to the U. S. Public Health Service. It is a non-technical statement and is in conflict with the views of some of the overnight "therapists."



THE winning of an award for new poets was the element that tipped **HARRISON KINNEY'S** choice of a profession to journalism instead of music. He left his native Maine to attend the School of Journalism at Washington and Lee University. Even so, he couldn't resist participation in music, so bought a string bass, became a member of the college dance orchestra and did some composing and arranging. Disaster in the form of road accidents and drunken dancers demolished several basses so Harrison retired from the performing field. He has written short stories for *Saturday Evening Post*, *Colliers*; a book, "The Lonesome Bear," and is now a member of the staff of the *New Yorker* magazine. His story "A Little Night Music in New York" is on page 10.

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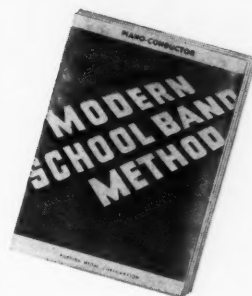
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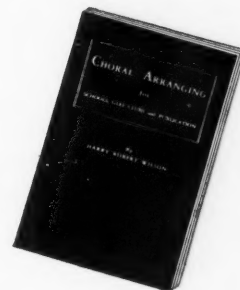
By Harry Robert Wilson

Professor of Music Education, Teachers College, Columbia University

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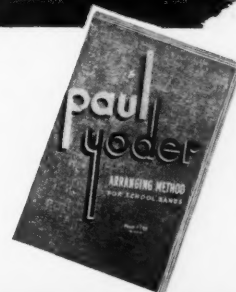


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